TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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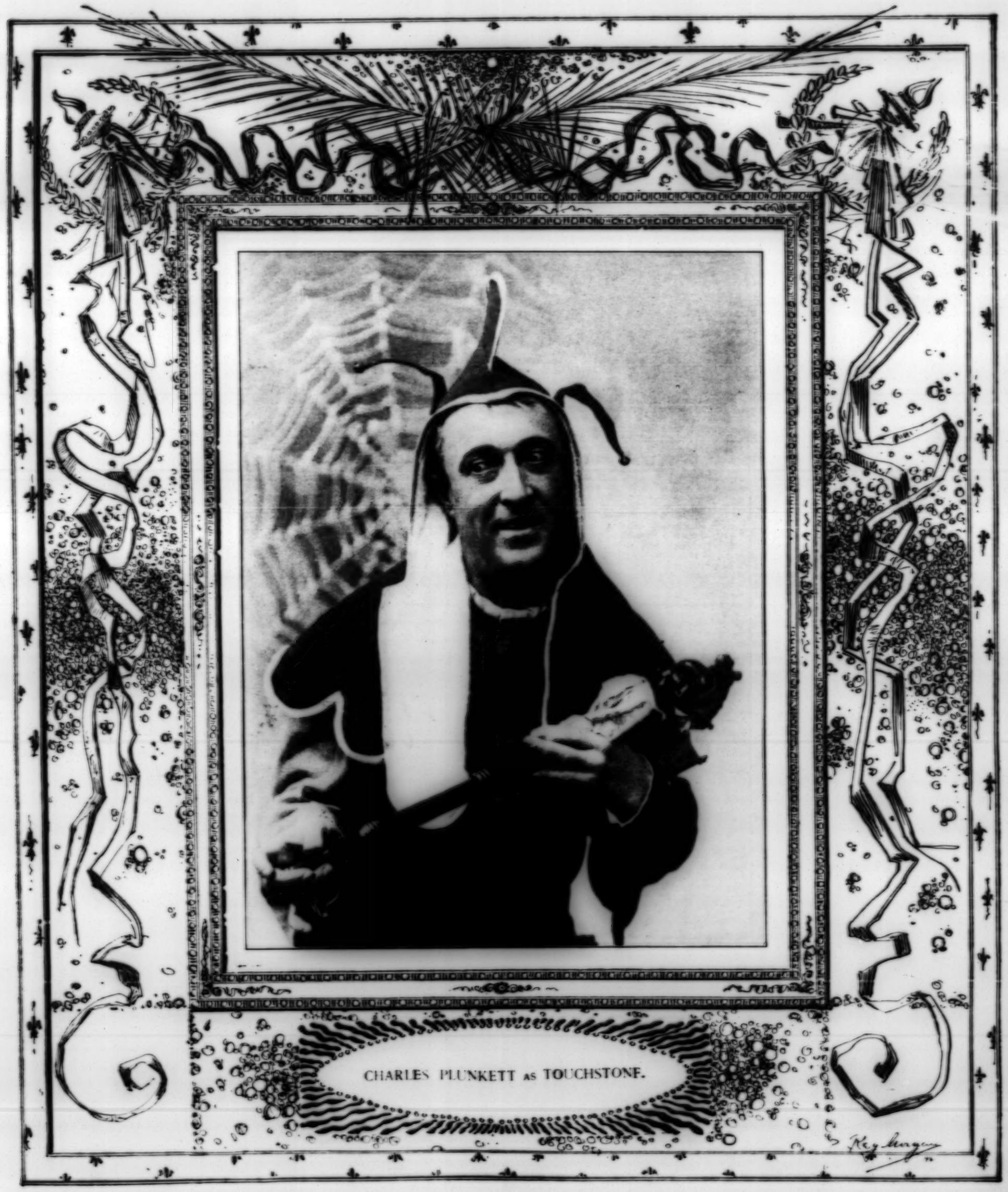

CHARLES PLUNKETT AS TOUCHSTONE.

A MAN OF MANY PARTS.

W. H. THOMPSON.

W. H. Thompson is a rare swimmer in a whirlpool of mediocrity. He is one of the few actors who can completely and absolutely sink his identity in the role he assumes. All New York theatregoers know how closely he studies his characters, and with how quick and apt a talent he can reproduce the most dissimilar types of human nature. He does artistic justice to every role entrusted to him. He seizes the very core of the character he is to assume and develops it in all its temperamental peculiarities and specific differences. In his own line, he is unparalleled and is, by far, the most versatile and plastic actor of the time.

When Mr. Thompson was a comparatively young man, he attracted attention by his performance of old Duval in Camille. Charles Fechter, who witnessed his performance, said that nothing that he had seen on the stage in this country had prepared him for such a fine and felicitous piece of acting as W. H. Thompson's presentation of this character. Numerous "old men," from John Gilbert to William Davidge, had played Monsieur Duval and played it well. But none of them, as Fechter said, got so close to the real heart of the character as did young Thompson. He made his entrance, panting and perspiring, for Monsieur Duval is supposed to have climbed four flights of stairs. He wore an old-fashioned suit of clothes, the coat tight at the waist as had been the fashion of the twenty years before the play was written. In the scene where the old nobleman pleads to Camille for his son, he denoted that it was not the son whom he was most anxious to save from his mad infatuation but the family honor which he esteemed as his very life. In every phase of the character, the young actor showed his clear understanding of it.

Since that early success Mr. Thompson has acted well many a part not worth acting at all. In A Modern Match he played a business man who is so harrassed by care and worry that he at last nerves himself to commit suicide. It was a small part of a few lines, but Mr. Thompson was unforgetable in it.

In Aristocracy his character was actually written in for him by Bronson Howard. Yet Mr Thompson was so convincing that he made it seem an integral part of the play.

Everyone who was present on the opening night of The Masqueraders will remember how miserably the play dragged till Mr. Thompson came upon the stage in the guise of the old huntsman. The effect was electrical. The audience brightened responsively and the actors on the stage with Mr. Thompson, who before that had been singularly lack-lustre and lifeless, took sudden inspiration from his breezy magnetism, and awoke to life and earnestness. That one little scene of Mr. Thompson's served as a bracing tonic for both actors and audience, and from then on the success of the play was never for a moment in doubt.

Another play where Mr. Thompson proved his genius for artistic characterization was The Possible Case. When he received his part from the author, he found to his dismay that it was an Italian character villain. At that particular time, Italian villains were tiresomely prolific on the stage; every new melodrama disported a black visaged Italian as the embodiment of all possible vice. So Mr. Thompson twisted the character about and made it a Spaniard. He invented a capital bit of business of rolling a cigarette to the laconic observation, "I am more content when I smoke." After the first performance, the critics praised Sydney Rosenfeld, the author, for having conceived a new type of stage villain. They did not know that it was the actor alone who was responsible for this new type.

In at least a dozen other plays Mr. Thompson has accomplished that rarest of feats—making bricks without straw. He has been consigned to innumerable worthless parts to make them decidedly worth something after all. In this way, he has helped more plays to success and averted their utter damnation than any other actor on the American stage. It is a well known fact that when a play begins to rehearse badly the stage manager usually goes to the manager and says, "Send for Bill Thompson. He can save us."

And this same Bill Thompson, let it be said, is perhaps the most modest and retiring actor who has gained solid and substantial success. Not long ago a Chicago newspaper wanted to publish his picture and an interview with him. He refused both. The reporter went to an actor in the same company and picked up a few facts about Mr. Thompson's life, together with the information that he bore some resemblance to both Gus Williams and the late Henry Ward Beecher. The reporter secured photographs of those two celebrities and set an artist to work out some sort of a composite likeness.

Next morning, when Mr. Thompson looked in this newspaper and saw the pictures of a weird-looking old man labelled as himself, a few streaks of gray entered his hair. "I knew I was no beauty," he exclaimed, "but I didn't think I was as bad as that."

Last year, in The Fatal Card, Mr. Thompson appeared for the first time in his life without any facial make-up; he simply powdered his hair. Theatregoers who had been led to believe that he was a very old man were surprised to find him looking scarcely forty. But as he has been playing old men and character parts for twenty-three years, quite naturally theatregoers imagine him to be much older than he really is.

A MIRROR representative who called upon Mr. Thompson at the Grand Hotel the other morning found the actor willing to talk on any subject but himself. He was full of reminiscences about the people he had acted with, he discussed his art with enthusiasm and ardor, he had original ideas on all matters pertaining to the theatre; but about himself, his life and his works, he politely but firmly refused to be loquacious.

The constant dropping of water will, it is said, wear away a stone, and the MIRROR reporter, by dint of much persuasion and coaxing, finally induced the actor to briefly review his theatrical career.

"I have a rehearsal of The Lady Slavey at eleven o'clock," said Mr. Thompson, "and my lines are running riot in my head, so I can't think or talk very coherently. However, I'll do my best. When I was a mere kid I went to a piece called The Last Man at the old Broadway Theatre. John Jack played the title role. Straightway my ambitions for life took shape. I wanted to be an actor, and an actor of old men. Through life that has been my ambition, and it sticks fast to-day, though I am obliged to play all sorts of parts. Well, I got the job of call-boy at the old Broadway, where I stayed for a year. That was in '62. From there I went to the Olympic under George L. Fox, a very great comedian, let me tell you, though his reputation rests to-day chiefly on his performance of Clown in Humpty Dumpty. Do you know what made Fox great? It was because he felt everything he did. I have followed the controversy between Coquelin and Henry Irving with great interest, and I am a firm believer in an actor's feeling everything he does. Unless he feels his part he grows self conscious, and self-consciousness is the curse of modern acting. For myself, I can say that whenever I do not keep thoroughly absorbed in my lines I lose my hold on the audience on that very instant. In the old days, every allowance was made for an actor's being stupid, provided he was dead in earnest. Fechter and Boucicault and all the other great ones would show the utmost kindness and patience with a young actor who was in earnest. But if he was self-conscious and slovenly, they showed him no mercy. To continue with Fox, however. As I say, he was wonderful because of his extreme sensibility. He felt keenly. He suffered, he enjoyed, he was amorous, he was selfish precisely the same way on the stage as in life. If he stole a dozen eggs he made the audience share his mendacious exhilaration. If he fired a brick at a man and his face grew serious, he made the audience feel that same little thrill of seriousness. The next instant he would laugh childishly as the brick hit the man, and the audience laughed with him. If he grew seasick, the sensation of nausea would come to every person in the audience. Talk about magic! Fox was wonderful. People said 'How does he do it?' Nobody, not even himself, could tell you.

"At the Olympic, I filled all sorts of positions in the front of the house as well as behind. For a time I was in the box-office. It was at the Olympic that souvenirs were first used to commemorate a long run. After an engagement with Fox on the road, I went to the Grand Opera House under Augustin Daly's management, where I stayed two years. Le Roi Carotte, the most famous 'frost' in American stage history, was produced there by Daly, who changed the bill almost every week. From there I went to Detroit to play old men. This, as I say, was my one ambition. I took a sensible view of the matter and said to myself, 'I may have the heart of a Romeo but I don't look him.' When I began to make old men my specialty I was the youngest actor in this country doing that line of business by eighteen years. People who met me said incredulously, 'why it can't be possible that you are the old man of the company.' In Detroit I met W. A. McConnell for the first time. He was a very young fellow then, and clever at manufacturing 'props.' He used to act small parts, too. Both of us afterwards went on the road with A. O. Miller, and Morgan and Mason. That engagement will go down to posterity as full of more comic vicissitudes than has ever before or since fallen to the lot of a company of actors.

"In '75 and '76 I was with R. E. J. Miles' company in Cincinnati. Minnie Maddern (now Mrs. Fiske) appeared here in child parts with Furbish's company, and astonished her audiences and the actors on the stage by her precocity. While in Cincinnati Dion Boucicault saw my performance of Harvey Duff in The Shaughraun and engaged me to play the part with the No. 2 company, which he sent on the road under his personal direction immediately after the run of the play at Wallack's. John W. Mackay played Conn, but he lost his head and only stayed with us a few weeks. So I was thrust into the part of Conn almost against my will, as I felt that it wasn't my line by a long sight. Moreover Mackay had been my chum and roommate; and I hated to supplant him. But I had to take the part and the veteran W. B. Cahill was engaged for Harvey Duff. Poor old Cahill! I saw him not long ago out with some Irish drama, and upon my word he was wearing his old Harvey Duff costume. He was so proud of his work in this part that he used to carry the clothes about with him in bar-rooms and exhibit them and talk about them.

"In order to be near a sick brother, I left The Shaughraun company to locate with another stock. I joined John W. Albaugh's company, which alternated between Albany and Baltimore. Ada Rehan and her sister, Hattie Russell, were in the company, and so was W. J. Gilbert. Subsequently we all found ourselves together in New York under Augustin Daly's management. Ada Rehan was then doing leading business in Albany. For an actual fact, she studied 112 different parts in twelve weeks. She studied Pauline in just exactly eight hours, and played it successfully. Gilbert did comedy parts and I did character business, though at one time or another I was cast for a little of everything. I remember faking through such parts as Laertes and Richmond—God only knows how!

"In the season of 1879-80 I made a star of Jennie Yeamans. I was one of a syndicate. We opened in Newark but speedily got into debt. Then I went out myself with a play called The Green Lanes of England, an excellent piece by Pettitt and Conquest. There is no doubt whatever in my mind that Hazel Kirke was stolen from this play. In later years, when I acted in Hazel Kirke, I spoke in one scene the lines of The Green Lanes of England. Some one said, 'Why, those lines fit the scene, but they're not the right ones.' And I answered with dignity, 'They're the lines of the original play from which Hazel Kirke was thieved.' That season I also played farmer and 'Reuben' characters in pieces that had elaborate mechanical effects.

"In 1882-83 I was with Harrison's Photos, the first of the long line of farce comedies. After engagements with the stock of St. Louis and Cleveland, I went to California with J. H. Haverly's famous company. Georgia Cayvan was leading woman and Gustavus Levick played leads. It was a fine company, every line of business being filled by brilliant people.

"Next I went to London with Augustin Daly on his first foreign trip. On my return I played in Lynwood at the Union Square Theatre. I joined Haverly's in 'Frisco again after another road tour. I was also with Al Hayman, and supported Minnie Palmer when she returned from Australia. My next few years are a record of dodging back and forth between New York and 'Frisco. I have crossed the plains twenty seven times. In a play called Under the Polar Star I had a mere utility part of a few lines. There were a number of fine old timers in the cast. It was a joint concern, and they all shared. None of them would play my small part, and they got me for it. I think I can say without vanity that I made the individual hit of the play. Certainly everybody said so, and equally certain it was that business picked up so that salaries began to be paid regularly—rather refreshing after the weeks of bad business that had preceded.

"In Morrison's first production of Faust I played Valentine. I worked up a great death scene—all that there was to the part. When Morrison made a $15,000 production of the play in Chicago, Eben Plympton threw up Faust and I had to play it at the very last moment. I remember I wore another man's tights and they split while I was on the stage. Next I went to Oakland to take Gustavus Levick's place. Fortunately most of the parts were character business and the few juvenile leads could be easily entrusted to a young man in the company. From Oakland I went to the Baldwin at 'Frisco under Al Hayman, where we revived a great many old pieces. Joining Harrison, I played Gourlay's parts in Skipped by the Light of the Moon and Out of the Frying-pan into the Fire. My next engagement was with The Soggarth, the first play to depict a Catholic priest's temptation to break the seal of the confessional. I played the villain and I confess to the priest that I have committed the murder for which his own brother is sentenced as guilty. This has furnished the theme for many a subsequent play, notably The English Rose and The Broken Seal. The Soggarth was a very strong play, but it was shelved through the cowardice of its backers.

"Well, after that we begin to approach modern times. I created the Spaniard in A Possible Case; the dual role in The Spider's Web; the clergyman in Robert Elsemere; the title-role in Mr. Potter of Texas; the German villain in Money Mad; an eccentric character called Slink in Henry Guy Carleton's play The Pembertons—the best he ever wrote, in my opinion, and one that deserved a better fate than being butchered by an amateur."

"Did you not think of playing Jekyll and Hyde before Mr. Mansfield had it dramatized?" asked the reporter.

"Yes," said Mr. Thompson. "I was on the coast the same time that Robert Louis Stevenson was out there and I met him quite frequently at the Bohemian Club at San Francisco. We had a mutual friend, Mr. Bond, of the San Francisco *Call*. Stevenson gave him the manuscript of Dr. Jekyll and Mr. Hyde some time before it was published and he read it to me. We were both struck with the dramatic possibilities of the story. I studied it carefully with a view to personating the dual role. When Jekyll changes to Hyde, I was going to introduce an effect of hair growing on the hands and face. But finally Mr. Bond and I decided to abandon the dramatization of the book because of its lack of comic relief."

"Who was the greatest stage manager you ever acted under, Mr. Thompson?"

"Charles Fechter, and the greatest man in every other way that I ever came in contact with. I never saw such whole-souled devotion to art. Fechter would come to the theatre at four o'clock every afternoon and spend the hours that intervened before the evening performance in dressing, making up and getting into the spirit of his part. His Monte Cristo was superb. I remember that, one night, in the last act of that play, he dropped a gold medallion that Napoleon had given him. He didn't pay the slightest attention to the fall of the trinket, but the actor on the stage with him was afraid it would be trampled to pieces and shifted about till he managed adroitly enough to pick it up. Fechter was in a frightful rage when they came off. 'Gilbert,' he shouted, 'you are no longer my friend. I thought you an artist but I find you have no art in you at all, not a bit. You are a charlatan. You stoop to pick up a trinket and you forget your art which is a thousand, *oui*! ten thousand times more precious.

"We all paid Fechter great respect, and worshiped him like a god. Charles Dickens had gone through the country the year before, and at the end of every lecture he would say a few words of eulogy for Fechter. He would exhort the American people to welcome this man with open arms. Dickens' eulogies, perhaps, killed Fechter's chances by prejudicing people against him. At any rate he did not make money. When I think of Fechter's coming to the theatre to make up at four in the afternoon, it makes me laugh to see some of our inspired young leading men of to-day rush in after eight o'clock and say, "Hold the curtain five minutes." Then they dash into their stage clothes, come panting before the audience and take their reception with matter-of-fact complacency. It was a pleasure to work under men like Fechter. They were not hard masters, but they were exacting. Whenever an actor did his best he was encouraged. Next to Fechter Charles Coghlan is, in my opinion, the best actor of modern times.

"Stage management of the higher kind is almost unknown to-day, more's the pity. Boys in their teens are staging plays in which thousands of dollars have been invested. They don't even know the elementary part of the work. Every stage manager now-a-days, even the best, begins by putting in details before the people are taught their exits and entrances. It's precisely like putting bric a brac into a house before the foundations are laid. And as for tradition—Heavens! they've got as much traditional instinct as a variety actor. 'Tis sad 'tis pity; pity 'tis, 'tis true. An intellectual stage manager is almost a thing of past."

PITOU'S AS YOU LIKE IT CAST.

The cast of As You Like It, which the members of Madame Sans Gêne company will present at the special matinee to-morrow (Wednesday) in Washington, is as follows: The banished Duke, T. J. McGrane; Duke Frederic, James P. Deuel; Amiens, W. D. Macfarlane; Jacques, Harold Russell; LeBeau, Alvin Drehle; Oliver, Paul Everton; Jacques de Bois, Carrol Fleming; Orlando Robert Drouet; Adam, Wallace Shaw; Charles, Charles W. Stokes; William, George Brennan; Touchstone, Charles Plunkett; Sylvius, Edward Mackay; Corin, James Cooper; Rosalind, Kathryn Kidder; Celia, Leslie Barron; Phoebe, Ruth Oliver; Audrey, Beatrice Howe.

DR. BILL BY THE AMARANTH.

The Amaranth Dramatic Association presented for their third performance this season the farcical comedy Dr. Bill. The audience was, as usual, large and fashionable. The play was splendidly presented under the direction of Alfred Young. Percy Williams, of course, carried off the honors in the role of the gay physician. He was ably supported by Nellie Yale Nelson, whose work had a decidedly professional touch, and the following members of the society: William Phelps McFarlane, H. M. Stoops, S. J. De Deyn, John Jay, Martin A. Otto, Ada Woodruff, Bertha M. Parce, Lilias Robb, Marion Stanley, Ruth Emerson.

THE FATHER'S OPINION OF THE SON.

It is not generally known that the elder Dumas once expressed himself in print on the subject of his son's dramatic gift. The article which follows below was written by the great novelist in 1867, in a weekly paper now dead and forgotten, the day following the production of the younger Dumas' comedy, Les Idées de Madame Aubray:

When Alexander first began to devote himself to writing for the stage, his task was by no means easy. Victor Hugo and I, who were practically in possession of the Theatre at that time, represented schools that were widely different. Hugo was lyric and theatrical; I was dramatic. Hugo required for his effects the introduction of organ music and chorus, of tables covered with flowers and black draped coffins. He needed elaborate scenery, costumes, stage effects, secret doors and stairs, rope ladders and traps. I needed only four walls, four boards, two actors and one passion.

My son Alexander inherited a part of my disposition and methods of working and completed it with the one gift peculiar to himself. I was born in a poetical, picturesque epoch. I had become an idealist. He was born in a material socialistic era; he became a realist. Only one of his plays is in sympathy with both our temperaments—La Dame aux Camelias—and after that our ways separate. Diane de Lys marks the turning point.

What is most remarkable is the difference between our methods of working, from the conception of the idea to its completion.

My plot springs from imagination; his is taken from real life. I work almost with closed eyes; his eyes are always wide open. I make efforts to soar above our commonplace, everyday world; he strives to identify himself with it. I paint; he takes photographic pictures. One may seek in vain for the models of my characters; you can even give the real names of his characters. My plays evolve around an idea; his plays around a fact. I stroll thoughtfully along the Boulevards, suddenly stop and say to myself "A lover, surprised by the husband, kills the wife to save the woman's honor, and says to the husband 'She wouldn't have me: so I killed her!'" Six weeks later I had finished my drama Antony. Or, while chatting with one of my friends, a young physician is summoned during the night to a confinement. His eyes are blinded and he treats surgically a girl loved by him who has been seduced by another man. The next day he recognizes his patient. That was a dramatic idea and three months later I produced Angele.

My son works very differently, everything to him is a matter of analysis—even his own thoughts. La Dame aux Camelias, Diane de Lys, Demi-Monde were all founded on personal experiences. La Question d'Argent is taken from life. L'Ami des Femmes is my son himself. Having said so much about our different methods of going to work with our ideas I will now speak about the way we carry them out. I generally work the entire play over in my mind before I sit down to write; Alexander, on the contrary, begins to write directly he has conceived a crude idea. His characters are almost hewn out of block marble with chisel and hammer. Once I knew him to write ten acts where he ought to have written no more than five. The act which should have been the first was the third, and the one which should have been the fifth was the second. A character which he has started out to make an actor became a lawyer, and a poet after he had re-written the play three times was changed into a stock broker.

It is all these little troubles in writing his plays that are the cause of his great fatigue and pre-disposition to fainting spells, and it was only by his great power of will that he has been able to fight against this physical weakness.

MADAME COTTRELLY'S SPANIELS.

The year of '96 will be considered an especially lucky one for Madame Mathilde Cottrelly, as on New Year's night her favorite Japanese spaniel, "Blossus," presented her with three bouncing male puppies, which she promptly named "Taffy," "The Laird," and "Little Billee," surnamed the three musketeers, not of the brush, but the sugar barrel in the half of which they were born. "You see," she said, "I cannot get away from Trilby. When in anticipation of the event my friends asked me how I would name the expected family, I always answered 'any name but Trilby,' for since the craze started you could stumble over not only every variety of animals, but furnishing goods, implements, kitchen utensils, candies, etc., ever reminding you of that famous novel and now famous play. What human being can honestly say that he or she has not dog, cat, or parrot by the name of 'Trilby' or 'Little Billee'? But coincidences are unavoidable though not applicable beyond persuasion, for 'Taffy,' the first born in this instance, happens to be the smallest. 'The Laird' holds his own, and 'Little Billee' is a Jumbo. So 'Trilby' will remain in mine, as well as other families, the household word forever."

NEIL BURGESS WILL NOT LECTURE.

About the same time that Mr. Mansfield's intention of abandoning the stage for the lecture platform was made public, some imaginative newspaper reporter promptly began to circulate the report that Neil Burgess was likewise going to assume the role of lecturer. It was announced very specifically that "he would tell about the Roman Drama" at the Star Theatre on Jan. 21 and "would endeavor to prove that the Adelphi was the direct progenitor of A Pair of Spectacles."

Mr. Burgess laughed heartily when a MIRROR reporter called his attention to the article in question. "It is a wretched *canard*," he said. "Some actors would be angry about it, as it tends to place me in an absurd light. I am not a student of the Roman drama and my only interest in it was aroused at the time of the production of The Year One."

"What are your plans for the remainder of the season?"

"I shall do The County Fair in the big cities in which I have never myself appeared as Abigail Prue."

AMERICAN ACTORS WILL VISIT AUSTRALIA.

Several American companies will start on an Australian tour at the close of the season. George Musgrove, of the Australian theatrical firm of Williamson and Musgrove, who has been in the city for some time, signed four contracts to this effect last week.

The Trilby company, headed either by Blanche Walsh or Edith Crane will sail from San Francisco on March 5, and open at the Princess' Theatre, Melbourne. Mrs. Potter and Kyrle Bellew will follow on April 30, and will open at the Lyceum, in Sydney, on June 16.

Charles H. Hoyt's A Trip to Chinatown company, including Harry Conde, Bessie Clayton, Anna Boyd, and George Beane will sail on May 28, and will also open at the Lyceum, Sydney.

Nat C. Goodwin is booked for a twelve weeks' tour in Australia. He will sail from San Francisco with his company on June 25. He will likewise open at the Lyceum, Sydney.

COLLEGE BOYS AS ACTORS.

The sophomore class of Columbia College went up to Poughkeepsie last Tuesday night to appear as actors "for one night only." They had expected the freshman class of Vassar to be present, but the young women were not allowed to attend. In spite of the disappointment, the collegians acted with vim and enthusiasm. They presented a one-act version of Chimmie Fadden, some variety specialties, and the old fashioned farce of The Living Statue. After the performance there was a dance at which Poughkeepsie society was present in full force.

SCENES FROM CURRENT PLAYS.

AUGUST HALLBACK. THEODORE HAMILTON. MRS. STUART ROBSON. BENJAMIN HOWARD. HENRIETTA VADERS. STUART ROBSON. CARRIE RADCLIFFE. FRANK MONROE.

GARRICK THEATRE: MRS. PONDERBURY'S PAST. ACT I.—"THE STORY OF THE KNIFE."

MR. PONDERBURY: "*In the year* ——"

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

HENRY CLAY MINER, M. C.

The official "Congressional Directory" has been issued at Washington. It was prepared, according to the title page, under direction of the joint committee on printing of the Fifty fourth Congress, and the name of Francis M. Cox appears as the editor and compiler. We do not know who Mr. Cox is, but if the official biographical sketch of Henry Clay Miner, which appears on page 89 of this government publication, is a fair specimen of his editing and compiling ability he ought to seek a wider sphere of activity—the office of an up-to-date fake daily newspaper, for example.

Mr. Miner may sometimes be overcome with a feeling of loneliness when he occupies his seat in the House of Representatives. But in that solitude which is sharply emphasized by the presence of many men he can find solace on page 89 of the "Congressional Directory." He can feast his eyes upon his own, his very own biography, which occupies more space than the biographies of the majority of his fellow-members and which reads as follows:

HENRY CLAY MINER, of New York city, was born in that city March 23, 1842, was educated at the New York city grammar schools and at the American Institute School; studied the drug business, and has been more or less engaged in that business; in 1864 he went out in advance of Signor Blitz, the magician and bird trainer; his next engagement was with Thayer and Noyes' Circus, and eventually he became the head of a metropolitan theatre, and then rose to the proprietorship of five popular Thespian resorts—the Fifth Avenue, the People's, Miner's Bowery, Eighth Avenue, and Miner's Newark theatres; besides his theatrical interests, he takes a hand in directing the destinies of several great enterprises in which a portion of his capital is invested; is President of the Springer Lithographing Company, owns extensive phosphate interests in the South, holds large blocks of railway and mining stock in Western corporations, directs a New York newspaper syndicate, and is the owner of a large drug-store and photographic material house in New York city; is also the compiler and publisher of an American Dramatic Directory, a standard work for managers, agents and companies in the amusement world; it was he who organized, equipped and sent to Florida the corps of trained nurses, made up from the leading hospitals of New York city, at the time of the yellow fever scourge in the South; was made president of that famous institution known as the Actors' Fund Association when it was deeply in debt, and when he withdrew from office at the end of his several terms it was no longer in debt and there was a surplus of $10,000 in the treasury; and he instigated and pushed to a successful termination the late great fair in aid of the Actors' Fund, which netted the organization between $100,000 and $200,000 for the support of old and decrepit actors and their families.

The facts in Congressman Miner's active and variegated career which this very interesting official sketch fails to state would provide material for a supplementary record quite as readable as the foregoing, if not more so; but it is sufficient to concern ourselves for the present with some of the errors contained in this extract from the "Congressional Directory."

We can pass over the drug period and the days when Mr. Miner acted as *avant courier* for the trained bird outfit; we can even accept without cavil—for we are not in a censorious or hypercritical mood—the five popular Thespian resorts; likewise the mysterious New York newspaper syndicate, the American Dramatic Directory (which may not be regarded as a universally standard work among the profession, when it is considered that but one edition was printed and that in the 80s' and the trained nurse enterprise. But we cannot accept, in point of fact we refuse to swallow, the glib assertions relating to Mr. Miner's administration of the Actors' Fund and his services in connection with the Actors' Fund Fair. Here Mr. Cox, editor and compiler, oversteps the bounds of credulity and we must respectfully request him, in the interests of truth and that degree of accuracy which should characterize the contents of an official government publication like the "Congressional Directory," to correct the egregious blunders in the next edition.

Mr. Miner was elected president of the Fund at the third annual meeting at Wallack's Theatre on June 3, 1884. "His several terms," referred to in the "Congressional Directory," were in reality one term, for he was succeeded the following year by A. M. Palmer, who has held the post consecutively ever since. The Fund was not deeply in debt when Mr. Miner became its president; it has never been in debt. On the day Mr. Miner was elected the balance in the Treasurer's hands was $32,691.57. When he relinquished the presidency a year later the Treasurer's balance was increased not by $10,000 but by $3,108.43.

Mr. Miner ceased to be a member of the Board of Trustees of the Actors' Fund on June 4, 1889. He was not elected a trustee again until June 6, 1893. The Actors' Fund Fair was held at Madison Square Garden the week beginning May 2, 1892. In these circumstances it is clear that Mr. Miner neither instigated nor pushed to a successful termination that great undertaking, which was decided upon by the Board after long and serious deliberation and which was carried to success by the united efforts of hundreds of managers, actresses and actors, seconded by the generous support of the New York public. But that is a matter of theatrical history.

Mr. Cox, the editor and compiler of the "Congressional Directory," in respect to Henry Clay Miner's biography, has either gone or been led astray. Whether that somewhat remarkable production was the result of editorial carelessness or of a well-directed "jolly," whether it was the work of compilatory chance or the achievement of a reckless press agent matters little. As it stands it may give birth to pleasant and picturesque thoughts in Congressman Miner's brilliant brain; it may cause his spectacular bosom to swell with honest pride and joy; it may even cheer the lot and bring a smile of complacent satisfaction to the inscrutable countenance of Congressman Miner's celebrated valet; nevertheless, it does not meet the requirements of governmental accuracy. For this reason we must urge Mr. Cox, editor and compiler, to correct it in a subsequent edition.

WHY THE WIZARD LEAVES EARLIER.

The Wizard of the Nile will leave the Casino on Feb. 1, or two weeks earlier than was originally intended.

To a MIRROR man Kirke La Shelle, one of the proprietors, said yesterday: "This might look as though the business was dropping off, but every one who has had access to our box office knows that is not the reason. I should be only too glad to stay here another month. We are going earlier simply to accommodate Canary and Lederer. They will produce The Lady Slavey out of town on Jan. 27 and they at first intended to stay three weeks on the road before coming to New York, but now they don't want to stay out longer than one week. So, as I had hundreds of excellent offers of 'time' to choose from I arranged to go earlier."

Messrs. Herbert and Smith, the writers of The Wizard of the Nile, have sold the French rights of the piece to Pol. Plançon, the opera singer, who may produce it at the Paris Bouffes Parisiennes, next July.

STAGE CLERGYMEN GALORE.

Within the past ten years clergymen of both Catholic and Protestant denominations have figured extensively on the stage. Henry Irving's Dr. Primrose perhaps gave the impetus to clerical characterization. The Rev. Jacob Fletcher in Saints and Sinners was Mr. Jones' first attempt to portray a manly minister of God. He followed it up with Judah, one of the noblest clerical types that the stage has ever had. In his new play, Michael and His Lost Angel, a sincere but immature young priest is set forth.

Mr. Pinero has been somewhat cynical in the treatment of his clergymen. The Very Reverend Augustus Jedd, D.D., in Dandy Dick is almost as great a caricature as the Rev. Robert Spaulding in The Private Secretary. The Rev. Amos Winterfield in The Notorious Mrs. Ebbsmith is less superficial, and the high church Bishop in The Benefit of the Doubt is dignified but trivial. Mr. Pinero's best clergyman is the manly young divine in The Hobby-Horse, a play that has never been done in this country. The Rev. Noel Brice is made to fall in love with a married woman and proposes to her before discovering that she is a wife. Mr. Pinero calls The Hobby-Horse a comedy, though the theme is as tragic as anything in Euripides or Racine.

In Frank Harvey's Wages of Sin there was a pugnacious parson who sparred with the villain and in Oscar Wilde's Woman of No Importance a society clergyman whose knowledge of theology was amusingly scant. In Lady Barter, there was an aged Canon in love with an adventuress. The hero of The Charity Ball was a young pastor with an aristocratic clientele. In The Sleep-Walker and Lost—24 Hours, the clergy was wantonly caricatured. The Capitol and The English Rose put forth careful studies of manly priesthood. On the whole, the Church has received just treatment on the stage.

IRVING'S SON WILL MARRY TRILBY.

Dorothy Baird, the London Trilby at the Haymarket Theatre, formally notified Manager Tree of her engagement to H. B. Irving, eldest son of Sir Henry Irving, thus confirming the rumor current for some time past and often contradicted upon apparently good authority.

It is said that Sir Henry is opposed to the match. In Washington last week he declined to discuss the subject.

JOSEPH BROOKS' EMPHATIC DENIAL.

Joseph Brooks returned from Washington last Friday. In answer to the statement made by "a friend of Paul Potter's" and printed in last week's MIRROR to the effect that Mr. Potter had offered to return $250 which, the friend claimed, was all that had been advanced upon the unwritten play (the other $500 being an advance on the royalties of The Pacific Mail), Mr. Brooks said:

"I deny it most emphatically. Mr. Potter did not offer to return $250 to Mr. Crane, and the $500 was not an advance on Pacific Mail royalties.

"The $750 which Mr. Potter received and for which we have brought suit, was in advance of a play to be written and which we never received."

NEW YORK ELKS' BENEFIT.

An excellent performance was given under the auspices of the New York Lodge of Elks at the Central Opera House last Wednesday evening. The audience present was overflowing both as to numbers and enthusiasm. The programme was furnished by the following performers: Alice Montague, Lillian Harper, Brothers Frank, West, John Hart, Arthur C. Woodland, Van Dyke Browne, Smith O'Brien, Harry Wright, John W. Meyers, George Fuller Golden, Hassan Ben Ali's troupe of Arabs and the two little Hengler girls who, since the death of their father, Thomas M. Hengler, are looked upon as adopted daughters of the lodge. After the performance there was a very enjoyable dance. The charity fund of the lodge was increased by a substantial sum.

BROOKLYN SHOCKED AGAIN.

The good people of the City of Churches received another shock on Tuesday evening last. Jessie Couthoui, a reader, and her concert company gave an entertainment, which was part of a course run by the Young Men's Christian Association. Miss Couthoui was encored so often that she grew tired of using her voice, and raising her dainty skirts an inch or two from the floor began a little skirt dance. The Y. M. C. A. people took a sudden chill at this, and when Miss Couthoui had finished not a single pair of hands came together in approval of her effort. The concert was repeated the following evening, but Miss Couthoui did not give another exhibition of her ability as a dancer.

CARLETON TO GO TO BERMUDA.

Henry Guy Carleton will sail shortly for Bermuda. He is writing a play for the Empire stock company, and will go to Bermuda for quiet and seclusion. Mr. Carleton has only submitted the scheme of the play to Mr. Frohman so far, but the latter likes the idea and told the dramatist to go ahead. It is comedy with a serious interest.

COMPOSER TROUBLED WITH HIS EYES.

W. W. Furst, the well-known composer and musical director of the Empire Theatre, is suffering from an eye trouble brought about by overwork. An operation may become necessary.

IN OTHER CITIES.

JERSEY CITY.

The Cotton King was presented at the Academy of Music 13-18 to good houses by W. A. Brady's (Western) co. The play was put on in fine shape, and the large amount of scenery and many thrilling effects helped to boom the play. Edward B. Mawson as the Cotton King, Claude Brooke as the engine driver, William A. Brady as the Jewish financier, Arthur Moulton as the dyer at the mills, Annie Haines as Hetty, and Rose Beaudet as Kitty, all worked hard to please and give the best of satisfaction. Arthur Moulton and Rose Beaudet introduced specialties that made a hit. Trilby (W. A. Brady's co.) 20-25. The Fatal Card 27-Feb. 1.

The largest stag entertainment ever seen in this city was given 11 by the Fourth Regiment at the new armory. The programme presented Edward and Josie Evans, in a sketch of juvenile impersonations; Cora Routt, a dashing serio-comic; Brothers Diantios, musical clowns; the three sisters Don, song and dance; O'Kabers Japanese troupe of equilibrists; Bonnie Thornton, ballads; Press Eldridge, monologue; and Baldwin and Daly, as the Hottentots. Nearly 3,000 people were present.

A life size oil painting of Charles T. Ellis, as he appears in the second act of The Alsatian, has been completed by Michael Whalen, of this city. The picture was on exhibition in the lobby of the Lyric Theatre, Hoboken, during Mr. Ellis' recent engagement at that house.

Edward Gorman, of this city, at present a member of the quartette in The Old Homestead, has just signed for another season with that co.

A delegation of the stage hands employed in the Academy of Music here, headed by Stage Machinist John E. Largobee and "Judge" Fagan, attended the ball of the Newark Theatrical Mechanics in that city 9. Another party, captained by Billy Black, left the Lyric Theatre, Hoboken, for the same event. Each theatre was distinguished by badges, appropriately inscribed.

Wilson Ross, formerly manager of the Hoboken Theatre, was a visitor at that house 11. Mr. Ross is at present manager of the Human Hearts co. Many old friends were glad to see the former manager, and he had a hard time in getting down to the ferry.

The Palma Club will give a ladies' stag 16. A fine list of performers has been arranged.

John Mayon, of this city, a member of Mlle. Jane May's co., under the management of Augustin Daly, has received notice that the season will close 18.

The loving cup presented to Charles T. Ellis by the members of his co. was exhibited at the Lyric Theatre, Hoboken, 11. It is a magnificent piece of work and will easily hold a quart of—milk, at least Archie Ellis says so.

A grand portrait of the late Edwin Booth has been hung in the lobby of the Lyric Theatre, Hoboken. It is the work of C. Robert Lehnhoff, a young Hoboken artist.

Manager Tom Dinkins, of the Bon Ton Theatre, was a visitor at the Lyric Theatre, Hoboken, 16.

William J. Henderson, musical critic of the New York *Times*, and son of Mrs. Ettie Henderson, of the Academy of Music, has been ill with bronco-pneumonia, and will leave New York for Lakewood as soon as he is able to make the journey.

Barney Jaeger, trombonist of the Academy of Music orchestra, and Richard Jose, the counter tenor of the Old Homestead co., are old-time chums. The pair met at Mr. Jaeger's home in Elizabeth, while the Old Homestead co. was playing in that city, and Mr. Jose was presented with a life-size crayon of himself, a present from his friend Jaeger.

A number of changes occurred in the Cotton King co. (Western) when it opened here 13-18. The leading lady, Eleanor Knott, remained away to take care of her sick husband, and Alice Haines played the leads with one rehearsal. Ed J. Heron, the comedian, was taken sick 12, and the management telegraphed Arthur Moulton, of the Old Glory co., to come on at once. Mr. Moulton arrived in this city at 7 P. M. 13, and played the part (which he had played before) and sang the music without rehearsal. Mortimer Lippman was taken sick and William A. Brady jumped in and played his part 13, Business Manager Conway assuming the role after that date. Ulric Collins joined the Old Glory co. to play Arthur Moulton's part. The Old Glory co. will close season 18.

Arthur Moulton contemplates entering the comic opera field. He is considering an offer at present, and as he is clever and has a liking for music it is possible that he will sign for next season.

WALTER C. SMITH.

LOUISVILLE.

Robert Hilliard presented at the Temple Theatre Lost—24 Hours week commencing 13. There was good patronage and genuine appreciation. Eight Bells 20.

Henri Cazman's Royal European Vaudevilles commenced a week's engagement at the Avenue 12. On account of bad business and non-payment of salaries the theatre was closed Tuesday, and for remainder of week Manager Hull declined to permit performances to be given other than as advertised. The co. is stranded here. Charles Cowles in A Country Merchant 19.

The Grand Opera House enjoyed a very prosperous week, commencing 13, presenting Eugene O'Rourke in The Wicklow Postman, with the additional attraction of ex-champion pugilist John L. Sullivan and Paddy Ryan. The house was crowded at every performance. John Griffith will present Faust at the Grand, commencing 20.

Harry Morris' Twentieth Century Maids occupied stage at the New Buckingham 13-18, and will be followed by the Rentz-Santley's Burlesque co.

The magician, Bancroft, and Cissy Fitzgerald in The Foundling divided week here, and De Wolf Hopper is announced for two performances 21, 22.

The forthcoming engagement of the Hinrich Opera co. at the Auditorium is exciting general interest. The date is not yet announced, but there is every reason to expect that the engagement will be a profitable one.

Will Belknap, the basso, formerly connected with many of the best minstrel shows, has retired from the stage and is making his home in this city.

Camille D'Arville, who recently appeared here, left the city very ill. She performed her part in The Magic Kiss during the engagement here against the positive orders of her physician.

Daisy Dixon, of the Hilliard co., has received considerable newspaper mention because of her approaching marriage with E. Fox Leonard, said to be a very wealthy man of New York State.

John L. Sullivan, while talking of his future plans, announced that at the conclusion of his engagement with The Wicklow Postman he would retire permanently from the stage, stating that he would engage in the hotel business in the West, most likely in Chicago.

CHARLES D. CLARKE.

MINNEAPOLIS.

At the Metropolitan Opera House Hoyt's A Runaway Colt was presented 9-11 to very good business, and made a favorable impression. The New York Symphony Orchestra, under the direction of Walter Damrosch, appeared in concert 12 before a large and well-pleased audience. The work of this excellent organization throughout its various numbers was almost incomparable, and provoked enthusiastic applause. Miss Schilling, Fraulein Maurer and Herr Popovici contributed several solo selections with marked effect.

C. L. Young's co. gave Gloriana and the curtain-raiser, The Marble Arch, 13 to a small-sized house. The co., headed by Ada Van Etta, was considerably below the average in ability, and reminded one of the barnstorming aggregations which used to visit this section in the early days. Wang 16-18.

At the Bijou Opera House The Black Crook was given 12-18, opening to very large and appreciative houses. Leslie Mavo made a decided hit as Stalacta, giving the best rendering of the role ever seen here. Sherman Wade and Madeline Marshall were cordially received as Carline and Greppo respectively. Bretoni did some clever impersonating, and the Rixfords caught the house with their tumbling. A Railroad Ticket 19-25.

The annual benefit of Minneapolis Lodge of Elks No. 44 was given at the Lyceum afternoon of 17, and this cosy theatre was crowded with the friends of the Order. Volunteers from the Gloriana, The Black Crook, Wang and A Railroad Ticket cos. contributed taking features, and the musical portion of the programme was also very entertaining.

Manager Jacob Litt has been in the city for some time arranging for the production of his new play, The Last Stroke, which will have its premiere in St. Paul Feb. 23.

R. J. Horgan, assistant treasurer of the Metropolitan Opera House, has secured permission from Sol Smith Russell to present Bewitched in Minnesota, Iowa, Dakota and Wisconsin during the Summer months. A capable co. is now being engaged.

F. C. CAMPBELL.

PROVIDENCE.

The week of 13-18 was a happy one for Manager Morrow of the Providence Opera House, and the Messrs. Frohman ought not to feel very bad either. The cause of all this happiness was the coming of Olga Nethersole to our city for a week's engagement. Just a year ago last week she made her first appearance before a Providence audience, and captured press and public. In fact, her first week of success in America was made in this city, Jan. 7-12, 1895. It is hardly necessary to say that she won new laurels on her second visit. She was accorded a reception that is seldom seen in this city, and one that will undoubtedly be pleasantly remembered by her for years to come. Camille was given Monday evening, Denise Tuesday and Saturday evenings, and Carmen Wednesday, Thursday, Friday evenings and Saturday matinee, and was witnessed by large and demonstrative audiences. Miss Nethersole was called before the curtain again and again. The best support was given by Effie Shannon and Ernest Leicester, the other members of the co. being little above the average. James A. Herne in Shore Acres 20-25.

Gus Heege's farce entitled Rush City furnished no end of enjoyment at Keith's Opera House 13-18 and drew very good houses. J. S. Matthews and Harry Bulger have the leading roles and are in themselves a strong attraction. Their songs, dialogues and funny sayings were productive of hearty applause. A number of clever and unique specialties were introduced and the piece was well staged. The cyclone scene in the second act was excellent. Human Hearts 20-25.

A Hoop of Gold was the week's offering at Lothrop's Opera House, presented in a creditable manner by Kate Dallas, Harry Leighton, and members of the stock co. The piece was nicely staged and well played. Attendance good. J. W. Harrington in Rube Stacy 20-25.

Platon Brounoff, the Russian pianist, gave a concert in Music Hall 14 before a small audience. He was assisted by Vera Dore, soprano; Master Nekotemoff, boy soprano, and Charles Dickerson, violinist.

Sissieretta Jones, the Black Patti, appeared in a concert at Infantry Hall 15, and her singing was well received by a fair-sized audience. Assisting her were Hamilton Hodges, baritone; A. P. Grundy, tenor; Signor J. W. Dorris, whistling soloist; E. S. Brown, mandolin soloist; an organ solo by Adel Montgomery, and readings by Henri Strange.

Manager B. F. Keith has a number of excellent attractions which he will place before the public at popular prices in the near future. Some of them are Peter F. Dailey in The Night Clerk, In Old Kentucky, Joseph Jefferson's co. in Shadows of a Great City, The War of Wealth, and the Garrick Burlesque co. in Thrilby.

J. S. Matthews and Harry Bulger closed with Rush City here 18 and have been succeeded by George Marion and Ed Heffernan.

Maurice Jacobs, of the Zero co., and W. B. Gross, of Shore Acres, have been here the past week.

Katherine Angus, of The Derby Mascot co., was the guest of Mr. and Mrs. R. H. Geiger, Sunday, 17.

Frederick Hallen was in town 16.

Arthur W. Stubbs, treasurer of Lothrop's Opera House, has been transferred to Boston and severed his connection with the house 11. Mr. Stubbs came here from Brockton at the beginning of the season, and by his uniform courtesy and politeness became very popular. Several of his friends presented him with a very pretty pipe and a letter expressing their regret at his leaving the city and wishing him the best of luck. He is succeeded here by William C. Chase, who was for several years manager of the house and until recently manager of the Nantucket Opera House.

Cud Given, advance representative for Rush City, who was here during the week of 6, received a telegram 11 stating that his mother was seriously ill at her home, in Des Moines, Iowa, and he left immediately for that city.

Dr. Jules Jordan has been engaged to conduct a musical festival at Lisbon, N. H., Feb 17.

HOWARD C. RIPLEY.

KANSAS CITY.

Fanny Davenport's gorgeous production of Gismonda was seen for the first time here at the Coates Opera House 13-18, and was accorded a hearty reception and excellent attendance. The magnificence of the scenic and mechanical effects was unusual, and it is pleasing to note the success of so deserving a production. The cast was excellent, Fanny Davenport, of course, playing the leading role of Gismonda, which she made highly dramatic and intensely effective. Melbourne MacDowell as Almerio was second only to the star, his splendid physique and magnificent bearing, together with his strength of action, winning him a real ovation. The balance of the cast was excellent. 1492, 20-22.

John Kernell in The Irish Alderman pleased fair-sized audiences at the Grand 12-18. The star appeared to good advantage in his familiar Irish comedy antics, and was strongly seconded by George F. Marion. Nettie Peters, who handled the soubrette role, also found favor, and the balance of the cast was fair. Hopkins' Trans-Oceanics 19-25.

A Happy Little Home was presented before good houses at the Ninth Street Opera House 12-18. George W. Munroe, the bulky comedian, whose infectious humor, in quantity, corresponds to his expansive personality, gave us a new version of Aunt Bridget, and the balance of the cast, including Harry Hatto, Blanche Chapman, and Dorothy Drew, were clever.

At the Gilliss Uncle Tom's Cabin is being presented by Rice's co., who are giving a good performance and drawing excellent houses.

The Poland Comedy co. opened at the Auditorium 17 in three short plays for the benefit of the Traveling Men's Club. Olga Nethersole has been billed for a week at this house later in the season and will present Carmen.

Lyceum Hall: The concert of the Euterpe Club 13 attracted a large audience and was a musical and social success. O. B. Gunn lectures on the silver question 17, and George W. Cable's dramatic readings 28.

FRANK B. WILCOX.

ATLANTA.

The chief attraction of last week at Henry Greenwall's New Lyceum Theatre was Richard Mansfield. The plays presented were Rodion, The Student, Beau Brummel and A Parisian Romance, all of which drew audiences of splendid proportions. The first named had never been seen here before, and appeared to please equally as much if not more than some of the most popular plays in his repertoire.

The City Trocadero is now under the management of C. A. Sampson, and an unusually attractive bill is being presented. The house appears to have lost none of its popularity, and it looks as if it were in for another continued run of good business.

Robert Mantell at Henry Greenwall's New Lyceum did a splendid business. It had been some time since his appearance here, and he was given a warm and genuine welcome. The Corsican Brothers was probably the best play presented.

Donnelly and Girard and The Rainmakers are to hold the boards next at the Lyceum.

De Wolf Hopper presented Dr. Syntax here for the first time last week, and it was also his first appearance.

Sowing the Wind is booked for an early production, as is also William A. Brady's Cotton King.

The Casino has traveled a hard and tiresome road, but seems to have reached its journey's end. It is closed as tight as a book in a railroad letter press.

The New Imperial, closed temporarily for repairs, has thrown open its doors again, and is coming to the front with some good specialties.

ALF FOWLER.

GALVESTON.

Although the date book of the Grand showed that all time had been taken for last week, there were several blanks, the result of cancelations, etc.; in fact, the only dates filled were 6-7, when Alexander Salvini made his reappearance after an absence of several years. The Three Guardsmen and Ruy Blas were the mediums chosen for the renewal of an acquaintance that was a pleasant remembrance to this public, and it suffices to add that the young actor on this occasion ably sustained the high standard previously established, and, if possible, more firmly fixed himself in the favor of his friends and admirers. Both plays were presented ably and artistically in every way, the co. being fully adequate and the special scenery appropriate; attendance good. Next week, Minnie Maddern Fiske, Robert Downing, The Girl I Left Behind Me.

C. N. RHODE.

SAN ANTONIO.

The Grau Opera co. held the boards at the Grand Opera House 5-11, appearing in repertoire to a good business. The co., while a good one, does not appear to give the same satisfaction as the old one. Fred Frear is a disappointment as a comedian and by no means replaces Stanley Felch, who had become very popular.

The Girl I Left Behind Me played to fair business 12, 13 and gave satisfaction, though the co. could be improved upon.

James E. Power has been here arranging for the appearance of Minnie Maddern Fiske, which promises to be one of the events of the season. Hennessy Leroyle passed through the city 12 on the way to El Paso, where his co. will be seen during the dates set aside for the prize fight.

Salvini left us out in his Texas bookings, which, of course, is resented. They make a mistake in skipping San Antonio, for there is an intense local pride here and all good attractions do well.

Robert Downing was booked here for 15 but, as his advance has not shown up yet, he must be lost. Minnie Maddern Fiske is underlined for 16-18, Mansfield for 23 and Mantell for 31.

WILLARD L. SIMPSON.

ST. PAUL.

One of the most enjoyable events and rare musical treats ever presented to the music lovers and theatregoers of St. Paul was the engagement of the Damrosch Opera co. at the Metropolitan Opera House 9-11 in their admirable and artistic production of the operas Fidelio, Die Meistersinger, Tannhauser, and Die Walkure, with an exceptionally strong orchestra and a powerful co. of notable artists, under the direction of their able conductor, Walter Damrosch. At each performance the house was simply packed to its capacity with S. R. O. Prices ranging from $5 to $2 and the gallery $1 50 to $1. The large and brilliant audiences, representative of the fashion and culture of the city cordially greeted the gifted conductor and his corps of talented vocalists and instrumentalists with repeated calls at the end of each act. The operas were finely staged, scenery, settings and appointments realistic and effective. The principals were in excellent voice, and rendered their respective roles most admirably. The theatregoing public of St. Paul are greatly indebted to the enterprise of Manager L. Scott, of the Metropolitan, in securing the attraction that has enabled them to enjoy so great a musical feast.

Wang was produced by a strong co. under the direction of Manager John A. Shean 12-15, opening to good houses. It is a pleasure to see and hear Mr. Hart in the role of Wang. He is a favorite with our theatregoers. Georgie Redfern Caine was bright and charming as Mataya. Ethel Lynton was lively and clever as La veure Frimouse. Ada Van Etta Gloriana co. 16-18. Nellie McHenry in The Bicycle Girl 19-22. The Wales Comic Opera co. 23-25.

At Litt's Grand Opera House Freeman's Funmakers, a very clever co., presented the bright farce-comedy, A Railroad Ticket, 12-18, opening to full houses and audiences that evidently fully enjoyed the very clever specialties introduced. Hanlon Brothers' Fantasma co. 19-25.

Manager L. N. Scott, of the Metropolitan, left for a two weeks' visit to New York 13 and will secure for his circuit the best attractions obtainable.

Manager Frank L. Bixby, former manager of Litt's Grand Opera House for years, is now business manager of the Lewis Morrison co. and is spending a few days visiting his family in St. Paul, where he is meeting a host of old friends.

Genial Sam Fletcher, business manager of Hanlon Brothers' Fantasma co., reports the co. as doing excellent business since leaving the South. On New Year's Day Mr. Fletcher received a pleasing letter from the Hanlon Brothers and a handsome present for the new year, which he fully appreciates.

Manager W. W. Freeman, of Freeman's Funmakers, says that he has disposed of his interest in Freeman's Theatre, Cincinnati, O., to Charles Salisbury, of that city. Mr. Freeman and Business Manager P. J. Kennedy report the co. as doing an excellent business.

Mabel Davidson, a bright St. Paul girl, is making a great success in the East as a very clever trick skater. Miss Davidson has been a member of several theatrical cos. and is a good dancer. She is a daughter of John X. Davidson, formerly an editor and theatrical manager in St. Paul.

Manager Jacob Litt will give the initial production of his new melodrama, The Last Stroke, at the St. Paul Grand about Feb. 23.

The St. Paul Lodge of Elks will benefit at the Grand 28 and promise an attractive programme.

GEORGE H. COLGRAVE.

DETROIT.

The Brownies are at the Detroit Opera House all this week, where they are doing an immense business. Palmer Cox is in the city, and has been a spectator at every performance.

The Damrosch Opera co. will occupy the Detroit the first part of next week, opening Monday evening (20) with Tannhaeuser. Tuesday afternoon Die Walkuere will be sung, and the engagement will close Tuesday evening when the co. will be heard in Die Meistersinger.

At the Lyceum The War of Wealth is running all week (12-18). It will be followed on 19 by Darkest Russia.

A play called The Light on the Point occupied the boards at Whitney's the first part of the week (12-15), and was followed 16 by the Washburne Sisters' Last Sensation, which filled out the remainder of the week. The Country Circus will open at this theatre 19.

Harry W. Semon's Extravaganza co. is in evidence at the Empire (12-18), and will be followed by Al Reeves' Big Specialty co. on 19.

The new stock co. at the Capitol Square this week appeared in the comedy Our Boys. Next week Lost in London will be the play, embellished as usual with new specialties.

KIMBALL.

OMAHA.

Boyd's Theatre offered a popular price attraction 7-13 in the Holden Comedy co., presenting Little Lord Fauntleroy. The Denver Express, Dangers of a Great City, Angie, The Inside Track, Pavements of Paris, Nobody's Claim, Roxy, and A Little Busybody. So extended a repertoire gave abundant opportunity to please a large constituency, who attended frequently. George Munroe 19-21; The Rajah 22, 23; Frederick Warde 24, 25; Wang 26-28; Henry E. Dixie 29, 30; Gloriana 31-Feb. 1.

The return engagement of A. M. Palmer's co., under direction of William A. Brady at the Creighton 9-11, was a pronounced success, four great houses being the record. It is a co. of great strength and had a very profitable engagement.

The New Fantasma at the Creighton 12-15 had an enormous Sunday business and big houses at all six performances.

John Kernell in The Irish Alderman 19-22; Dan Sully 23-25; Hopkins' Trans-Oceanic Vaudevilles 26-29; Mr. and Mrs. Sidney Drew 30-Feb. 1; May Irwin 2-5.

CHARLESTON.

Edwin Milton Royle and Selena Fetter in Friends 9 repeated their success of last season at the Academy of Music. Lucius Henderson is still with the co., and received an encore for his fine playing on the piano.

De Wolf Hopper appeared for the first time on a Charleston stage 14, presenting Dr. Syntax to a full house at advanced prices. It is needless to say that the great singing comedian and his co. of metropolitan favorites made a tremendous hit. Oliver Doud Byron 17; Henry Irving 22.

John E. Warner and Nathaniel Childs were in the city last week arranging for the appearance of Henry Irving and Ellen Terry at the Academy 22. The two stars will be seen in The Merchant of Venice; and the scale of prices will be from five dollars to seventy-five cents.

The Elks will give a grand masquerade and fancy dress ball 6.

R. M. SOLOMONS.

THE ELKS.

Jersey City Lodge gave a stag social session on Dec. 28. Tom Dinkins, of the Bon Ton Theatre, was chairman of the talent committee, and a fine programme was given by Hi Tom Ward, songs and dances; Ed McAvoy, story teller; Dan Davis, singer; W. M. Morrissey, stories, and Edward H. Deagon, vocalist, all of the Bon Ton; J. Leslie Gossin, dramatic readings; Milton Roblee, recitations; Bob McDonald, stories; Thomas McDonald, tenor solos, and John E. Keefe, pianist. A large delegation from Brooklyn Lodge appeared unexpectedly. At the meeting of Jan. 13, Sheriff Toffey, Congressman George B. Fielder and twelve other candidates will be initiated.

Twenty-five members of New York lodge and ten members of Hocoken lodge dropped in on the Jersey City lodge at its meeting on Jan. 13. A rattling social session followed.

CORRESPONDENCE

ALABAMA.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): A Breezy Time was rendered 10 to a very large audience. Clark Hillyer's gift show 13, 14.

TROY.—FOLMAR'S OPERA HOUSE (W. B. Clay, manager): House, after being dark for twelve months, opened on 1 with Fitz and Webster in a Breezy Time to splendid audience, which was well pleased. Hillyer's Wonders 6-8 to S. R. O. each night; performance first-class. Jule Walter's Side Tracked 14; Dick P. Sutton's Montgomery 31.

ANISTON.—(NOBLE STREET THEATRE (R. St. John, manager): House dark 7-11.

HUNTSVILLE.—OPERA HOUSE (John Gordon, manager): Shore Acres 7; good business. Breezy Time 8 pleased a large audience. Baldwin-Melville co. opening a week's engagement 13 to packed house. Friends 23; Sherwood Grand Concert 25.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Richard Mansfield presented A Parisian Romance to crowded house 11. Robert Mantell to enthusiastic audience matinee and evening 15. Prof. Muller 17.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Richard Mansfield 10 was the greatest artistic and financial success ever known in Selma. Receipts nearly $1,200. Old Homestead 17; Haverly's Minstrels 27; Girl I Left Behind Me 28.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): House dark 6-11.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): The Girl I Left Behind Me 7; fair business. The Rainmakers 10; nearly full house; good attraction. Yale's Greater Twelve Temptations 15; Otis Skinner 16; Lewis Morrison in Faust 22; Salvini 23; Minnie Maddern Fiske 27; Richard Mansfield 29.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Conroy and Fox in O'Flarity's Vacation 9; good business. Otis Skinner in Villon the Vagabond 17.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager): Maloney's Wedding 10; very pleasing performance to a small house. Otis Skinner 14; Morrison's Faust 17; Town Topics 22; Salvini 27.

LITTLE ROCK.—CAPITAL THEATRE (G. B. Nichols, manager): The Girl I Left Behind Me to big business 6. Donnelly and Girard in The Rainmakers 11; good house. Greatest Twelve Temptations 14; big house. Otis Skinner 15.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): May Irwin and her excellent co. pleased a packed house 8. Kimball Opera co. 24, 25; Marie Wainwright 27, 28.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Rice's Surprise Party in 1492 6-8 with matinee, to good business. The specialties of Bessie Bonehill and Rose Snow were great hits. The Arameni Concert co. 11; popular prices. Marie Wainwright in Daughters of Eve 20; Reliance Athletic Club have a benefit 20, 25, when 7-20-8 will be produced by local talent; Schilling's Minstrels 27, 28.——OAKLAND THEATRE (J. J. Collins, manager): The Train Wreckers, with Andy Waldron, Jennie Calef, Norval McGregor and George Hermance in the cast 6. Oliver Doud Byron's The Inside Track coming.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Lillian Lewis in Cleopatra 4; fair house. Robert Downing in Othello 11.——ITEM: Manager Miller tendered a banquet to the attaches of the Loring Opera House and to the newspaper correspondents 7, at which a most enjoyable time was had. Manager Miller's popularity was evidenced by the number of "here's to your health and prosperity" which were offered up from all sides of the festal board.

FRESNO CITY.—BARTON OPERA HOUSE (R. G. Barton, manager): Robert Downing and Eugenie Blair in Helena 2; fair house. May Irwin 6; Fanny Rice 10; In Old Kentucky 14.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Robert Downing and Eugene Blair closed a four night engagement 9, having given Ingomar, The Gladiator, and Helena to good houses. May Irwin in Widow Jones drew well 10, 11. Fanny Rice 12-14; In Old Kentucky 15-18.——BURBANK THEATRE (Fred A. Cooper, manager): Milton and Dolly Nobles in For Revenue Only was well patronized week ending 11. The Phoenix 13.——ITEM: Fanny Rice and co. are playing the citrus circuit prior to the engagement here.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Dr. A. A. Willet's lecture 9 to a crowded house; audience pleased. William J. Bryan lectures 15.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): In Old Kentucky 6 to S. R. O. The play was thoroughly enjoyed. Henry E. Dixey in The Lottery of Love to good business 7.——ITEM: Mr. Dixey was suffering from a severe cold, and each one of the co. was more or less affected by the altitude while in Leadville.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): In Old Kentucky 7 to S. R. O. and every one well pleased. Henry E. Dixey in The Lottery of Love 11 to large business.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Cook Brothers' U. T. C. 19 to a well-filled house; performance good. Uncle Josh Spruceby 14; Joe Cawthorn 18; Bristol's Equine Paradox 24, 25; The Defaulter 27; Fannie Rice 31.——ITEM: Bowman and Young's Minstrels, en route to the San Juan country, passed through here. They were unable to secure a date on account of other bookings.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Josh Spruceby 6; Henry Dixey in The Lottery of Love 8; both to good houses. Bowman and Young's Minstrels 15; Little Robinson Crusoe 27; The Defaulter 29; Lillian Lewis 30.

MONTROSE.—OPERA HOUSE (R. C. Drehl, manager): Davis U. T. C. 8; fair house. Uncle Josh Spruceby 13; full house; audience delighted; fine co. and orchestra. Bowman and Young's Minstrels 22.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Bert Coote as The New Boy 8 kept a large audience convulsed with laughter. Jane May the French pantomimist, 9 as Pierrot in Miss Pygmalion held the close attention of the audience, who were charmed with her beautiful and graceful gestures. Cleveland's Gigantic Minstrels 10 gave a unique performance. J. H. Blackford, who hails from a local musical family, was immensely funny. Tony Farrell in Garry Owen 11; fair house. The play is full of jollity with plenty of song that appeals to and pleases the Celtic audience. William Gillette drew large audiences 13-15 in Too Much Johnson. His quaint drollery and comedy lines caused hearty and frequent applause.——AUDITORIUM (P. Donoghue, manager): Rose Sydell's London Girls 9-11; good vaudeville entertainment to packed audiences. ITEMS: Will Gillette, who still claims this city as his home, is much interested in the new theatre that is being built. It was always his ambition to build a theatre here himself. The new theatre will be known as Parson's not Proctor's, as was stated. Cleveland's Minstrels were entertained by the local Elks after the performance. Manager Cleveland is a member of Hartford Lod.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Jane May played a return engagement 10, 11 to good-sized houses. Miss Pygmalion was the pantomime. The Twentieth Century Girl drew a full house 14 and gave satisfaction. Myles Aroon 15; Trip to Chinatown 16, 17.——GRAND OPERA HOUSE (G. B. Bunnell, manager): William Morris in The Lost Paradise drew packed houses 9-11. The co. was an excellent one. Bert Coote in The New Boy opened to a full and delighted house 13. Murray and Mack 16-18.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Walter Clarke's production of Ben Hur in pantomime 9-11 by almost 200 local amateurs "for sweet charity" to packed houses. Too Much Johnson by William Gillette, of whom we never can have too much, 16 was a repetition of former triumphs. A Trip to Chinatown, with Harry Conor, 17; Garrick Theatre Burlesque of Trilby 18; Hallen's Twentieth Century Girl 20; Local Oratorio Singing Society 24; Sandow and the Trocadero Vaudevilles 27, 28, benefit of Bridgeport Wheel Club; Ladies' Musical Art Club concert, local, 30; William Barry in The Rising

Generation Feb. 3; Little Christopher 8.===THE AUDITORIUM (Parsons and Jennings, managers): Jolly Old Chums 10, 11 was a pretty performance, but the loss of several of the more capable members of the co. is an unhappy one. Murray and Mack opened in Finnigan's Ball 13 for three days to good houses. Bert Coote in The New Boy 16-18; Fast Mail 20-22; Down on the Suwanee River 23-25; Spider and Fly (Leavitt's) 30, 31.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, manager): The Derby Mascot, billed for 10, did not materialize, the excuse being that the co. preferred staying in Fall River another night. The Nickerson Comedy co. opened a week's engagement 13 at popular prices to a large house and the prospect is good for the week. The co. give a pleasing performance for the money, the orchestra being particularly fine.===BREED OPERA HOUSE (Ira L. Jackson, manager): House dark week of 13.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Tony Farrell in Garry Owen 13; small audience. Mr. Farrell has an excellent co. and deserved a large audience.===ITEMS: Eugene Ford, of Keith's, visited his parents here recently.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Jolly Old Chums 16; poor business. Will Carleton 17; Humanity 20.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): Tony Farrell in Garry Owen 15; large and well-pleased audiences. New Boy 21.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): The Waite Comedy co., which commenced a two weeks' engagement 6, are crowding the house twice a day with well-pleased audiences. Andrew Mack in Myles Aroon 20; Humanity 21; Kellar 24; Fast Mail 25.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Hanlon Brothers in Superba 10, 11 gave the finest spectacular ever presented here; big houses both nights. Andrew Mack 16 in Myles Aroon; Waite Comedy co. week of 21.===OPERA HOUSE (John Hanna, manager): Tony Farrell 9 in Garry Owen played to a fair house. Madame Dupree co. comes 15, 16.

WILLIMANTIC.—LOOMER'S OPERA HOUSE (John H. Gray, manager): Warren Conlin in Virginius 13; fair attendance. Silver Crook 15, canceled; Stewart's Two Johns co. 18; good attendance. Watson Sisters 23; Hoss and Hoss 25.===ITEM: Warren Conlin and co. layed off here 14, 15.

ROCKVILLE.—HENRY THEATRE (Murphy and Wendhiset, managers): Cleveland's Minstrels 13 gave a good performance to a packed house.===ROCKVILLE OPERA HOUSE (J. H. Freeze, manager): Fast Mail 29. Dayton's variety show has canceled on account of local attractions.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Robert Barrett co. opened 13 for a three nights' engagement to good business; co. very poor. Harry Weeks, a member of the co., was stricken with paralysis at a hotel here. Owing to his illness the co. did not play 15 but disbanded and returned to New York. Tony Farrell in Garry Owen 16; good business; very good co. The Fast Mail 27; Hands Across the Sea 29.

PUTNAM.—UNION OPERA HOUSE (George E. Shaw, manager): Charter Oak 15; large and delighted audience. Diana, by local talent, 24; Sawtelle Dramatic co. week of 27.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Wood and Shepard's Town Topics 5 attracted a very good house; specialties all good. The Old Homestead 13; Robert Mantell 16.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Mable Paige week of 6 did a good business with a nightly change of programme at popular prices. Royles' Friends 13 drew a large and well-pleased audience, who gave close attention to an excellent performance. Gorton's Minstrels 15.

GEORGIA.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (M. A. Baker, manager): Dark 6-12. Lillian Dun Lane booked 2-4 did not appear.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): Fabio Romani 17; Friends 18, matinee and night.

ROME.—NEVINS' OPERA HOUSE (James B. Nevin, manager): Dark this week.

GRIFFIN.—OLYMPIC THEATRE (J. D. Holman, manager): Fabio Romani 18.

IDAHO.

BOISE CITY.—COLUMBIAN THEATRE (J. A. Pinney, manager): Katie Emmett 14, 15; The Defaulter 17; Uncle Josh Spruceby 30.===SONNA'S OPERA HOUSE (L. Weil, manager): The Eunice Goodrich co., with Tootles' Baby, finished up a week's engagement 12 to S. R. O. They are a good co. and do honest work.

ILLINOIS.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Nellie McHenry in The Bicycle Girl 11 to fair business; Limited Mail 15; Frederick Warde 17; Americans Abroad 18; Corsican Brothers 24; Frederick Bancroft, magician, 25; Wicklow Postman 27; John Kernell 29; For Fair Virginia 31.

PONTIAC.—FOLKS' OPERA HOUSE (R. Folks, manager): The Vincent Streator co. in repertoire 6-11; large business and excellent performance. Felix Vincent and M. B. Streator were enthusiastically received. The co. was above the average. O'Hoolihan's Wedding 15.

MOLINE.—AUDITORIUM OPERA HOUSE (A. C. Woodyatt, manager): The Flints 6-11; week of good business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Sherwood Grand Concert co. 8. The entertainment, consisting of a concert programme, followed by the entire third act of Gounod's Faust in costume, was of a high order; attendance good. The Country Circus attracted and pleased a large-sized audience 9.

STERLING.—ACADEMY OF MUSIC (Fred Hempstead, manager): The Salisbury Orchestra 11 to good business.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Country Circus 6 to large house. Sherwood Concert co. 10 to good business and audience more than pleased. Black Crook 27; Sidewalks of New York 29; Delmonico's at Six Feb. 3; Chicago 7.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): Nellie McHenry in The Bicycle Girl 6 to fair business. Prof. Baldwin lecture, "The White World," 9 to a small house.

DIXON.—OPERA HOUSE (F. A. Truman; manager): House dark week of 6-11. Irving, French and co. 16-18.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): The Country Circus drew a large audience and gave general satisfaction 7. Nellie McHenry in The Bicycle Girl drew only a fair-sized audience 8. Hopkins' Specialty co. drew a good house 13 and gave satisfaction.===ITEM: John Haffel, advance for Gustave Frohman's Wife co., was in the city 13 and reported big business.

QUINCY.—EMPIRE THEATRE (Chamberlain, Barhydt and Co., managers): Ezra Kendall in A Pair of Kids 8 pleased a large audience. An Irish Alderman 10 to fair business. Frederick Warde 15.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Serge Archille Rivarde, assisted by Annie Lachaume and Margaret Fry entertained a large audience with one of the finest concerts ever held in our city 10. Surrounding cities were well represented. Miss Fry is a Freeport girl.===GERMANIA: Streeter and Vincent co. 13 for one week; good performance and house packed first night. Charley's Aunt 29; Remenyi Feb. 28.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Frederick Warde in The Montebank 13 to a fair-sized audience. Hopkins' Oceanic Star Specialty co. pleased a small audience 14. Sidewalks of New York 20; Black Crook 99; Sol Smith Russell 30.

EFFINGHAM.—AUSTIS OPERA HOUSE (Warren and Austin, managers): Jules Walters in A Money Order gave a very pleasing performance 10 to a fair-sized audience. Agnes Wallace Villa 22. Canceled—Blind Boom Concert co. 25.

BELLEVILLE.—TIEMANN'S OPERA HOUSE (L. E. Tiemann, manager): Robert Hilliard in Lost—24 Hours 12 to a large and well-pleased lower floor house. Sidewalks of New York 26; City Sports Feb. 2; F. Reynolds' Dramatic co. 3-3; A Baggage Check 9.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): Clifford's Twentieth Century Comedians 7, 8 to fair business; performance excellent.===RENWICK OPERA HOUSE (W. B. Cundiff, manager): Chicago Rivals (Musical) 7 to poor business.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. V. Shoaff, manager): A Wild Goose Chase 11 to only fair business. Performance pleased the majority of those present. Herne's Shore Acres 14 to one of the largest audiences this season. Hoyt's A Trip to Chinatown, with Laura Bigger and Burt Haverly at the head, comes 27.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): Dark house.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Gordon and Gibney co. played to good business week of 13.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager: The Boston Ideals gave two performances 12 to deservedly poor business. Katie Emmett 19; Joe Ott 26.===ITEM: Al Spink's Derby Winner co., which had been lying off in St Louis for the holidays, reopened its tour 20 at the local house.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Dark weeks 5-12.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Creston Clarke, supported by Adelaide Prince and a superior co., made his first appearance here 14, presenting Hamlet to good business. The audience was composed of the elite of our city, and expressions of unqualified approval of the performance were heard on all sides. The co. is an evenly balanced one and nothing but praise can be said of it. Mrs. Tom Thumb and her co. to light business 8. The performance seemed to please the little folks. Wicklow Postman 20.===ITEM: Danny Mann of the Mrs. Finnigan co. has closed his season, it being occasioned by the sudden departure of his manager, George E. Mocum, who took with him all the funds of the co.

FORT WAYNE.—MASONIC TEMPLE (Struder and Smith, managers): Boston Howard Atheneum Specialty co. 6 to fair business. Robert G. Ingersoll 8 to fair business. Morrison's Faust 10 to good business. A Social Highwayman 11; performance excellent and very appreciative audience. Bertha Creighton as Elinor Burnham, Olive Oliven as Senora Leila Caprices, and Joseph and E. M Holland were received with repeated encores.===EMPIRE THEATRE (Louis Heilbooner, manager): Starin's Specialty co. week of 6 to good business. Land of the Living 13; Grimes' Cellar Door 16; Princess Bonnie 17; Robert Hilliard 18.

MARION.—WHITE'S OPERA HOUSE (E. L. Kinneman, manager): Griffith's Faust 7 pleased a good house. The Brooklyn Handicap 11 gave the best of satisfaction to a crowded house R. G. Ingersoll 14.===MEMORIAL HALL: The Brooklyn Handicap gave two performances 10 to S. R. O.===ITEM: E. L. Kineman, for several years manager of Sweetser's Opera House, has returned to the city and accepted the management of White's, one of the conditions being that, at the end of the present season, the house shall be enlarged and the seating capacity doubled.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Trilby at advanced prices 6 to full house. Boston Howard Atheneum co. 7 to fair house; magnificent performance. Morrison's Faust 11, without Morrison, to S. R. O. 1 600 people witnessed the performance, which was unsatisfactory.

NOBLESVILLE.—WILD'S OPERA HOUSE (C.C.Curtis, manager): The Ideal Theatrical co. played to crowded houses 6-11 in a repertoire written especially for them by Mark E. Swan. Jesse MacHale, Lewis F. Morrison, Swan and O. W. Hall were excellent. The audiences were well pleased and this bright co. made many warm friends here. His Private Secretary, billed for 14, has been canceled by Manager Curtis.

EVANSVILLE.—GRAND (King Cobbs, manager): Vale's Twelve Temptations drew a fair house 7, followed by James O'Neill in Monte Cristo 9 to splendid audience. Baldwin the White Mahatma 13 for one week Faust 23; Cissy Fitzgerald 25.===PEOPLE'S (T. J. Groves, manager): The Hustler drew a crowded house 12. Jule Walters 19; Professor Lee the Hypnotist 20.

NEW HARMONY.—THALL'S OPERA HOUSE (Al Gilbert, manager): House dark 5-11.===MURPHY'S LIBRARY HALL (Arthur Dransfield, manager): Literary entertainment by local talent 7; well attended and gave satisfaction.===ITEM: Echord Golden, the author of Benedict Arnold, is a resident of this town, it being the home of his father, Martin Golden, the veteran manager.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (James B. Dickson, manager): Professor Baldwin and wife gave their mystifying entertainment to good business 10. Shore Acres was finely presented to large house 11. Julia Marlowe and Robert Tabor gave an excellent performance of As You Like It to good business 13.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Danny Mann in Mrs. Finnigan 8 to poor business. George E. Haven, backer of the Mrs. Finnigan co. left here without paying salaries, but the co. left town all right to fill their next date. Jule Walters in Money Order 20; The Wicklow Postman 21; O'Hooligan's Masquerade 27; Baggage Check 31.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): William C. Andrews and a clever co. in My Wife's Friend to fair business 6. Mr. Andrews' excellent illustration of Jack Luster delighted the audience. The co. gave a good performance and general satisfaction. Frederick Bancroft, magician, presented his magnificent spectacular production of magic 7 to a good audience, which greatly pleased. Mr. Bancroft's feats of magic and mystery are very clever and performed with great skill and dexterity. His scenery and stage settings are superb and expensive. He has some very clever specialty artists in his co. Robert G. Ingersoll lectured on "The Bible" 13 to a large audience.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): William Calder's co. presented Span of Life to the satisfaction of a large audience 9. Norris Brothers' Equine and Canine Paradox pleased a good-sized audience 13. Great Brooklyn Handicap 15. Morrison's Faust 18; The Prodigal Father, return date, 22; Clay Clements 25.

AUBURN.—HENRY'S OPERA HOUSE (H. C. Henry, manager): Si Perkins 13 to a very large audience. The house was so full that there was no standing room and people were turned away. The performance was fair and the band and orchestra pleased everybody.===ITEM: Si Perkins co. will lay off at Fort Wayne, Ind. for a two-day rest.

FRANKFORT.—COLUMBIA THEATRE (Aughe and Bennefield, managers): Delmonico's at Six 10 to a fair house; well-pleased audience. Printers Minstrels, local, 27; the Gormans in Gilhoolys Abroad 20.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Trilby 8 to good business. My Wife's Friend 9 to fair business. Princess Bonnie 16; the Gormans 17.===THE BRADLEY (George Bradley, manager): John Griffith in Faust 10 to large business. Peck's Bad Boy 16; Grimes' Cellar Door 18.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): My Wife's Friend, as presented by W. C. Andrews' co. 8, gave the best of satisfaction; business fair. Eldon's Comedians commenced a week's engagement 13 in Rip Van Winkle to good business. The return of Clay Clement in The New Dominion 24 is being looked forward to with much interest by our theatregoers.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): John Kernell in The Irish Alderman 8 to fair business Lewis Morrison presented Faust 11 to the capacity of the house. Julia Marlowe Taber 14 in Twelfth Night to large and fashionable audience. Jessie Mae Hall 16-18; O'Hooligan's Masquerade 21.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): Lewis Morrison 10 drew the largest house of this season. Receipts, $594.

LAWRENCEBURG.—ODD FELLOWS' OPERA HOUSE (Hornberger and Probst, managers): Paragon Theatre co. 13-18. Danny Mann in Mrs. Finnigan 20.

CONNORSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): The Labadie co. in Nobody's Child 13 to fair business. Miralda 14; Faust 15; Si Perkins 20.===ITEM: C. Lee Williams is painting new scenery for the Labadie co.

PERU.—EMERICK'S OPERA HOUSE: House dark.===THE PAVILION, a new theatre, will open 20 with Peck's Bad Boy.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Span of Life pleased the largest house of the season 11. Virginia Knapp entertained a small audience 12 with her mind reading.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): A Money Order 15.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): Grimes' Cellar Door 17; All the Comforts of Home 20; John Temple Graves in High School Lecture Course 21; Mrs. General Tom Thumb 24, 25.

LAPORTE.—HALL'S OPERA HOUSE (M. C. Miller, manager): Country Circus pleased good-sized audience 14. The Limited Mail 21.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas managers): Span of Life 10 and Frederick Bancroft 12 to large and well-pleased houses. Shore Acres 15; large advance sale. Clay Clement 21.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): House dark 13-18.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (Fred E. Turner, manager): John J. Ingalls lectured 10 to small but appreciative audience. Nashville Students 11 to good house; performance well received. Fast Mail 16.===ITEM: Fast Mail canceled date of Vinita on account of insufficient stage accommodation.

IOWA.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): John Dillon, the old-time comedian, came 13-15 at 10, 20 and 30 cent prices, producing A Model Husband, Wanted—the Earth, and Dr. Hamberg to large business. Dillon was always a great favorite in this city, but had not appeared here for several years. Hopkins' Trans-Oceanic Star Specialty co., under the management of Robert Fulcom, 16 gave a fine vaudeville performance to good business. A. M. Palmer's Trilby came 18 to excellent business, and gave a splendid interpretation of Potter's dramatization of Du Maurier's famous novel. Frederick Bancroft the magician and co. 22; Tompkins' Black Crook 23; John Kernell 27; The Sidewalks of New York 31.===ITEMS: Dillon's opening performance attracted the largest audience in point of numbers ever assembled in the Opera House.—Business here has been far better this season than in many cities in this section. The town hasn't been overplayed.

BOONE.—PHIPPS OPERA HOUSE (J. J. Kirby, manager): Carrie Russell Opera co. 6 was not well received; performance very poor. Dark 13-19.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Mary Wellesley in repertoire 7-11 to packed houses and good satisfaction.===OPERA HOUSE (Dr. Jim, manager): Frank E. Long to good houses 6-11.===ITEMS: Al Busby, the genial press agent of the Grand Opera House, is on the sick list.—The Dubuque Lodge of Elks held a social session 9. There was a large attendance of members, and many invited guests were present.

ANITA.—ROOD'S OPERA HOUSE (J. E. Bruce, manager): House dark 20-25.

MUSCATINE.—COLUMBIA OPERA HOUSE (Carl Lemdecker, manager): The Chase-Lister Theatre co. week of 6 to crowded houses. Frank E. Long Theatre co. 13.===OLD'S OPERA HOUSE (Clark E. Nelson, manager): Ament-Mortimer Comedy co. 15-19. The Moore-Livingston Comedy co. week of 27.

MARSHALLTOWN.—ODRON THEATRE (I. C. Speers, manager): The Limited Mail pleased a fair house 10. A. M. Palmer's co. presented Trilby to large and enthusiastic audience 13. Edith Crane as Trilby and Harry G. Carleton as Svengali gave excellent satisfaction. The Rajah 17; Charley's Aunt 20.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, manager): Large advance sale for Willett's lecture 23. House dark 27-Feb. 1.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): House dark week 5-11. Trilby 14-15; Spider and Fly 17; The Rajah 18; Frederick Warde 22; George W. Monroe 23; Wang 25.===GRAND OPERA HOUSE (William Foster, manager): The Limited Mail to a large and well-pleased audience 9; performance good. Pearson's stock co. 13-18; Marie Wellesley 20-25.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Limited Mail 13 to fair business.

RED OAK.—RYNEARSON OPERA HOUSE (Gordon Brothers, managers): May Harriet Sibel 11 for benefit of City Fire Department; small but appreciative audience; excellent performance. House dark 13-18.

DAVENPORT.—BURTIS OPERA HOUSE (Becker and Kindt, managers): House dark 2-11. The Flints, hypnotists, 12-18 to rather light business. McCarthy's Mishaps 19; Frederick Warde 20; Trilby 21; Wang 23; John L. Sullivan and Paddy Ryan in The Postman 24.

SIOUX CITY.—PEAVEY GRAND (A. B. Beall, manager): Brady's Southern Trilby co. drew a packed house 8. Edith Crane as Trilby deserves special mention. Freeman's co. in A Railroad Ticket did a big business 9; the co. is exceptionally good and the specialties first-class.===ITEMS: W. H. Murray, for the past six years stage manager at the Peavey, has left for Milwaukee, where he has accepted a position at the Academy of Music. He is succeeded at the Peavey by Jack Carmody.—The A Railroad Ticket co. purchased the entire stock of MIRRORS at the Mandamin news stand.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Limited Mail 11 to good business and good performance. Trilby 17; Chase-Lister week 20; Hopkins' Trans-Oceanic Specialty co. 31; H. J. Wolf in Corsican Bros. Feb. 3; Wang 7.

FORT MADISON.—ERINGER GRAND (C. H. Salisbury, manager): John Dillon opened a three-nights' engagement 9 to the banner house of the season. Before eight o'clock the box-office window was closed and the sale stopped. Jane Coombs booked for 13 failed to appear.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): The Marie Wellesley co. in repertoire week of 13 to crowded houses at reduced prices. The co. is an excellent one of its class, and the plays produced are given with a dash and finish worthy of more pretentious organizations. Black Crook 22; Joseph Hart 24; Princess Bonnie 28.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): Nellie McHenry in The Bicycle Girl 13 drew big house under auspices C. R. Cycle Club. She is an old favorite here, and is ably supported. The Rajah had good audience 16. The Cherry Sisters present their new burlesque of Trilby and other specialties 18, matinee; Trilby 20; Frederick Warde 21; Wang 24; H. J. Wolf 28; For Fair Virginia 30.===ITEM: Assistant Manager George B. Peck made a business trip to Burlington 15.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): Matrimonial Agent 8 failed to show up. Ida Van Courtland 13-15 best satisfaction of the season; crowded houses. Chimes of Normandy 21; Martin's Lady Minstrels 30; Ezra Kendall Feb. 11; Salter and Martin's Uncle Tom 22.

KANSAS.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): J. C. Lewis' Si Plunkard co. 6 to a fair house. Excellent co. and a very meritorious performance. L. J. Carter's Fast Mail 8 to a small house gave an excellent performance. First-class in every respect. Al G. Field's Darkest America Minstrel co. 13. L. J. Carter's Tornado 25.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Morrison's co. in Faust had a fair house 9. Scenery very good; co. fair; audience well pleased. Ezra Kendall 21; Spider and Fly 27; Salvini 31.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitney, manager): Lincoln J. Carter's Tornado 11; good performance to a large audience.===MUSIC HALL: Chicago Ladies' Quartette to fair business 8.

OBERLIN.—OPERA HOUSE (C. J. Borin, manager): House dark 12-25.

WICHITA.—CRAWFORD'S OPERA HOUSE (E. S. Martling, manager): The Fast Mail 6; very good performance to good business. Lillian Lewis in Cleopatra 15; Tornado 21.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, manager): Charley's Aunt attracted a large and fashionable audience 7. The cast was excellent.

WELLINGTON.—WOOD'S OPERA HOUSE (Ass M. Black, manager): Fast Mail 9; fair-sized house; audience well pleased. Si Plunkard (J. C. Lewis) 11; good house and general satisfaction. Al G. Field's Minstrels 21.===AUDITORIUM (Charles J. Humphrey, manager): Lecture by Colonel L. F. Copeland 6, 7; crowded house. Ideal Concert co. 15.

WINFIELD.—GRAND OPERA HOUSE (F. B. Myers, manager): Lincoln J. Carter's Fast Mail 7 to poor business. Al G. Field's Darkest America played to a good house 11; performance very good. Ideal Concert co. 14.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Fontana's Merrymakers 22; Signor Blitz 25.

PITTSBURG.—OPERA HOUSE (McKim and Lane, managers): Lyceum Theatre co. played week of 6 to good houses, giving satisfaction to all. Signor Blitz, the magician, canceled date for 13. Professor Heathcote, with local talent, is billed for 15, 16. Pair of Kids 22; Howard and Osborne 27; Professor Black, assisted by local talent, 29.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Mr. Crawford, manager): Charley's Aunt 8 to a full house.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): Ideal Concert co. 8; very small house. Al G. Field's Darkest America 23; Carrie Russell co. 27; J. C. Lewis' Si Plunkard co. Feb. 1; L. J. Carter's Defaulter co. 11.

PARSONS.—EDWARD'S OPERA HOUSE (Johnson and Steele, managers): L. J. Carter's Fast Mail co. played to very light business 13.===ITEM: A new member of the co., having been criticised considerably by several of the older members of the co., smashed one of his critics in the face during the performance. Coming: Van Derker Eaton 20-25; Ezra Kendall 30; Spider and Fly co. Feb. 1.

OTTAWA.—OPERA HOUSE (Fred R. Miller, manager): L. J. Carter's The Tornado 9; good performance to fair business.===THE ROHRBAUGH (Charles H. Ridgway, manager): Alexander Salvini in The Three Guardsmen 31.

KENTUCKY.

HENDERSON.—PARK THEATRE (A. D. Rodgers, manager): Polk Miller to large and select audience 6. Shore Acres pleased a medium sized house 9. Bancroft gave a good entertainment and had the handsomest scenery of the season 10. Katie Emmett played to top-heavy house 13; gallery gods pleased. Creston Clarke in Fool's Revenge 16; De Wolf Hopper 20; Lewis Morrison 24.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Charles H. Vale's Twelve Temptations 9; great performance to large house. Katie Emmett 14.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Conroy and Fox in O'Flarity's Vacation 17.

DANVILLE.—OPERA HOUSE (J. M. Cullins, manager): Paragon Theatre co. Dec. 28-4 to small business. Schubert Symphony Club gave satisfactory entertainment to big house 7. Clay Clement 14.===ITEM: Good prospects for a new house next season, with Mr. Cullins as manager.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): William Hoey in The Globe Trotter 8; good business; performance first-class. Humpty Dumpty 11; fair business; performance fair. Clay Clement 13; fair business; performance excellent.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): William Hoey 9; light houses. A Trip to Chinatown 14; fair business; audience well pleased. Clay Clement 17; Otis Skinner 29; John Griffith Feb. 1; Richard Mansfield 5.===ITEM: Jack Bell, of the Rob Roy co., visited his wife, Georgia Boyton, of the Trip to Chinatown co., here 14.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Vain's Twelve Temptations 8; good business; fair performance. The scenic effects were among the best ever seen here. The Hustler 14; good performance; fair business. Charles Cowles 17.===ITEM: Yewell Haskins, of this city, joined the Katie Emmett co. 6.

LOUISIANA.

MONROE.—OPERA HOUSE (C. T. Madison, manager): Conroy and Fox in O'Flarity's Vacation 7 to fair business; performance good. Fitz and Webster's Breezy Time 16.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): O'Flarity's Vacation 6; Donnelly and Girard in The Rainmakers 9; gave good performances to large houses. Haverly's Minstrels 13; A Breezy Time 18; Only A Farmer's Daughter 30.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Huguet, manager): Punch Robertson and co. played to packed houses 8-12 in The Midnight Bell, Polly and I,

The Man in the Iron Mask, and Myrtle Ferns; splendidly rendered. House dark 13-19.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (I. H. Stahl, manager): Charles Gardner in The Prize Winner 14.

ANNAPOLIS.—Fields and Hanson's Drawing Cards 20; On Erin's Shore 21; James J. Corbett in A Naval Cadet 27 compelled to cancel.

FREDERICK.—No attraction this week.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Whallen and Martell's South Before the War pleased a good house 13. Charles A. Gardner in The Prize Winner 18.

LONACONING.—RYAN'S OPERA HOUSE (James P. Ryan, manager): Coming: Kitty Rhodes Feb. 10-12. ==BARTON AUDITORIUM (Joseph Logsdon, manager): House dark week 13-19.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Kellar played, amused and mystified good sized audiences 10, 11 and matinee. He was particularly fortunate this time in having everything go off in a satisfactory manner. W. A. Brady's co. in Old Glory 13, 14. The piece did not please and the business was light. Little Christopher 15; In Old Kentucky 16; Cleveland's Minstrels 18; Burmah, return date, 20-22; Rush City 25.==MUSIC HALL (W. H. Boody, manager): Connors and Chapman's co. in Hoss and Hoss delighted large houses 9-11 and matinee; afternoon and night of 11 to S. R. O. The co. includes Walter Gale, Jessie Bradbury, and Carlotta, the dancer. Joshua Simpkins, by the Reno co., drew heavy business 13-15, with matinee. In Old Tennessee 16-18; Sam T. Jack's Bull Fighters 20-22; Garry Owen 23-25.==ITEMS: A. H. Gott, the hustling business manager of Garry Owen, is in town booming a return date for his co.—Frank C. Dodge, of Music Hall, will take a variety co. on the northeast circuit for a time.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Kellar pleased and mystified a good-sized audience 8. Andrew Mack played a return date, presenting Myles Aroon to a full house 10. His singing and dancing made a pronounced hit. Leoni and Everett's Ladies' Club played to light business 13-15. Flag of Truce 23; Bonnie Scotland 27; In Old Kentucky 29.==ITEMS: Dennis W Sullivan, stage manager of the City Theatre, is in New York consulting a specialist in regard to his injured eye.—Manager Edward E. Rose, of the Castle Square Theatre, was in town and witnessed Kellar's performance 8. Allen Lowe, of the Boston Globe, is writing a play for Andrew Mack. He occupied a box with friends at the performance of Myles Aroon.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Grand Pageant 9, 10 (local), $1,000 being netted for charity. Hanlon's Superba 15, 16 opened to full houses.==THE EMPIRE (Delmore and Wilson, managers): Vaudeville, playing to good business.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Hoss and Hoss 16; William A. Brady's Humanity 31.

GLOUCESTER.—CITY HALL (Buskin Club, managers): In Old Kentucky played 14 to a packed house, and gave excellent satisfaction. Coming: Lost Paradise and A Fatal Card.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Joshua Simpkins 8; good attraction; business fair. Sowing the Wind 16.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Old Glory failed to do a large business 6. This piece is aimed at the gallery, but unfortunately the gallery was lacking here. Superba 13 did a magnificent business both nights. People turned away 13, and full house 14. Keller 17; Rivarde Concert co. 22; Humanity 24.

ADAMS.—OPERA HOUSE (H. O. Hicks, manager): Side Tracked 9 to a large and pleased audience. The characters were well adapted, and the specialties received enthusiastic applause.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): James H. Thorn in Joshua Simpkins 11; large audience up stairs; light below; co. good. William Morris in Lost Paradise 14; light business; co. good.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. T. Meade, manager): The Tornado 14; excellent performance to a crowded house. Walter Conlon in The Merchant of Venice and Othello 20, 21; Scout of the Shenandoah (local) 22-24; Hands Across the Sea Feb. 4; Coon Hollow 6.

TAUNTON.—TAUNTON THEATRE (R. A. Harrington, manager): House dark 10-17.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): William Morris in The Lost Paradise 15 to a light house; finished performance; strong co. Sowing the Wind 22.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): The Tornado 15 had a fair business.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): In Old Tennessee played to fair business 8; co. first-class. Hoss and Hoss 15.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): In Old Kentucky to S. R. O. 15; largest house of the season, and highly pleased audience. Sowing the Wind 17.

WESTFIELD.—THE OPERA HOUSE (A. H. Furrows, manager): Sowing the Wind 8; very poor house; acceptable performance. Cleveland's Minstrels 9; packed house; exceedingly fine production; everyone delighted. Summer Shower 16; Jolly Old Chums 22; Special Delivery 31.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Eugene Tompkins' co. in Burmah turned people away 10, 11; fine performance. Mr. and Mrs. Kellar gave a wonderful entertainment 15 to a very large audience. Old Glory 18; In Old Kentucky 20, 21; Too Much Johnson 23.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Ullie Akerstrom concluded her engagement of four nights and matinee 11; uniform good business throughout. The co. is practically the same as last season with the addition of Marie Warren, a clever singer, who was well received. Cleveland's Minstrels 17; William Morris in The Lost Paradise 20.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): The Fire Patrol 13 played to a fair audience; the performance was very good; no patrol wagon was used on account of stage room. The Temple Quartette of Boston 14 entertained the largest house of the season; S. R. O. Garry Owen 18; Joshua Simpkins 25; Reeves' Hands Across the Sea Feb. 3.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Cole, manager): House dark.

LYNN.—THEATRE (Dodge and Harrison, managers): The Nickerson Comedy co., playing a repertoire of popular plays, closed to S. R. O. 11. Little Christopher was greeted by a very large and enthusiastic audience 13. The piece is elaborately mounted, and the principals and chorus most competent. In Old Kentucky 17, 18; Cleveland's Minstrels 20, matinee and night; Rush City 22.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Sowing the Wind, playing a return engagement, received a large and enthusiastic audience; the co. and performance was excellent. Andrew Mack, with a good co. in Myles Aroon, pleased a fair-sized audience 14. Warren Conlan 16-18; Tuxedo Feb. 22; Town Topics 28.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): William Morris in The Lost Paradise 13 did a fair business. Burmah opened a two-night engagement 15 to a good house. Little Christopher 17; Twentieth Century Girl 18; Nickerson's Comedy co. 20-25.==RICH'S THEATRE (Edward E. Rich, manager): The Derby Mascot was to have closed their engagement 6, but having the next three nights open, it was decided to continue; small business. Down on the Farm 13-15; fair houses. Killarney 16-18; A Trip to Chinatown 20-22.==WONDERLAND THEATRE (E. J. Martin, manager): French Folly Burlesque co. 13-15 gave a good performance, and played to good business. Sam T. Jack's Bull-Fighters 20-22.

MARLBORO.—THEATRE (F. W. Riley, manager): Old Glory 11; good house. Burmah 13; excellent performance; crowded house. Sowing the Wind 15; good business. Lost Paradise 18; Cleveland's Minstrels 22. In Old Kentucky 25.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Le Noir, manager): The New Boy was presented to a fair house 10, and Bert Coote as the boy caught the audience. The support was good, and the play makes a very merry evening. Cleveland's Minstrels played 11 to a good house and matinee and a large one evening, giving a very pleasing performance. The Japs and the Arabian athletes are strong special features. Andrew Mack's return date 13. The applause was enthusiastic. Rivarde, violinist, and Lachaume, pianist, gave a very artistic concert 15 to a fair attendance. Hanlon's New Superba 17, 18, with Saturday matinee. Kellar 20; Little Christopher 22; Humanity 23; Too Much Johnson 24,25.==ITEM: Lew Benedict, of Cleveland's Minstrels, visited several of his old friends here during his stop over Sunday.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): In Old Kentucky 11 to a good house; a strong co. ably presented the piece. Kellar 13 gave a splendid performance to a large house. Little Christopher 15 to a large house. The co. is very good, the specialties first-class, and the entire performance very pleasing.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Perry, manager): Hoss and Hoss 14; fair house. Sowing the Wind 23; Old Tennessee 30.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tukesbury, manager): James A. Herne in Shore Acres 13, 14 to S. R. O., seats having been sold before the doors opened. William Gillette in Too Much Johnson 20.==CITY HALL (George H. Libby, agent): John L. Stoddard on "Constantinople" 13; large and fashionable audience. Kellar 14 to crowded house. Rice's 1492, 17, 18; Stoddard on "Napoleon" 20.==ITEMS: An aggregation calling itself The Silver Crook Extravaganza co. commenced an engagement at the Portland Theatre 9 with such an indecent performance that Manager Tukesbury canceled the rest of their engagement.—McCarthy and Flaherty, of this city, have reopened the old Park Theatre, and are giving a fairly good vaudeville performance.—Manager Tukesbury has equipped Portland Theatre with new fire extinguishers.—Professor Charles Crummer, leader of Portland Theatre orchestra, is seriously ill.—Charles C. Blanchard, formerly of the Shore Acres co., was in town 9.—Royal Hand Bell Ringers, booked in the Stockbridge course, is canceled.—E. M. Black, business manager for Rice's 1492, was in town 13.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark week of 13.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): The Bubb Comedy co. 6-11; big business. House dark week of 13. 1492, 21, 22.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The Bubb Comedy co. 13-18 to large and highly pleased audiences.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): James A. Herne in Shore Acres 3, 4 to large business and gave best of satisfaction. The Grand Parade, a local production under the direction of Captain Charles W. Eddy, 6-11 to good business.

MICHIGAN.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): Henry Elliot Mott gave his lecture on "Laughter and Tears" to a crowded house 13. A Cold Day co. 15 to fair business. Athletic entertainment by the Adrian Light Guards, under the management of Professor P. J. Pitzlin, 16.

COLDWATER.—TIBBITS' OPERA HOUSE (J. T. Jackson, manager): Morgan-White Concert co. 8. A large audience witnessed a very poor entertainment. Our Flat 10; fair business; audience well pleased. Remenyi 20.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): E. M. and Joseph Holland in The Social Highwayman 6 to a large and fashionable audience. For Fair Virginia 11; performance excellent; house small but much pleased. The Heberlien Concert co. 16; A Bunch of Keys 17; A Texas Steer 18; The Brownies 21, 22.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House dark 5-11. Mr. and Mrs. Russ Whytal in For Fair Virginia 15.

JACKSON.—HIBBARD'S OPERA HOUSE (W W Todd, manager): Robert G. Ingersoll gave his lecture upon "The Foundations of Faith" 6 to the capacity of the house. Lewis Morrison in Faust 9 to fair business. The Country Circus 18.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): A Cold Day co. to a fair house; performance good. A Mixed Affair, by local talent, 17; The Country Circus 29.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): E. M. and Joseph Holland in A Social Highwayman 8 drew a crowded house and gave great satisfaction. They are two of the most finished actors ever seen here. For Fair Virginia 9 to a fair house. A Bunch of Keys 18; A Texas Steer 20; The Brownies 22, 23.

GRAND RAPIDS.—POWERS' (John T. Condon, manager): One of the most enthusiastic audiences of the season witnessed the excellent performance of E. M. and Joseph Holland in A Social Highwayman 10. The stars received repeated curtain calls, which they deserved. The co. was exceptionally good. For Fair Virginia 17.==GRAND (O. Stair, manager): Hoyt's A Bunch of Keys, with Ada Bother in the cast, drew well week of 13. Light on the Point 16.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Robert G. Ingersoll 9 to a large house. For Fair Virginia pleased a small house 13.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Emily Bancker in Our Flat to a poor house 8. Lee, the hypnotist, week of 14; Milliker Band Concert 10 to S. R. O. A Texas Steer 21.==THAYER'S OPERA HOUSE (H. A. Thayer, manager): A Cold Day 9; fair co. to a fair house. A Bunch of Keys 16.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Barney Ferguson in McCarthy's Mishaps to a fair audience 11. A Texas Steer 16.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A fair-sized audience greeted Mr. and Mrs. Whytal in For Fair Virginia 15. The audience was highly pleased. Underlined, The Country Circus.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Barney Ferguson in McCarthy's Mishaps to good business 11. The singing of Messrs. Stafford and Mantell deserves mention. The Horace Vinton co., supporting Eda Clayton, opened for a week in The Black Flag to a fair house 13 at popular prices. A Texas Steer 22.==STAR THEATRE (Fred B. Mead, manager): A good specialty co., headed by Fred Barth, 13-15 did fairly well. The stereopticon dance by Mlle. Picardo is a novelty and made a decided hit.==ITEM: Santanelli, the hypnotist, who comes next week, has been under medical treatment for two weeks.

MINNESOTA.

MANKATO.—MANKATO THEATRE (C. D. Benack, manager): Freeman's co. in A Railroad Ticket gave a good performance to a good house 10. Henry M. Pitt in The Rajah to fair business 11; Hanlon Brothers' Fantasma 18.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Grimes' Cellar Door canceled their date for 3. The Rajah played to good business 9. Nellie McHenry in A Bicycle Girl 18.

WINONA.—OPERA HOUSE (O. F. Burlingame; manager): Wang 9 to a fine house. Virginia Earle was sadly missed from the cast. Chorus not as strong as on former visits. Ezra Kendall's Pair of Kids, without Kendall, to a light house 11; very poor performance. Gus Heege 16; Creston Clarke 18; C. H. Davis 25; Uncle Tom 29.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Devil's Auction 7 to packed house. A Railroad Ticket gave a fine performance 11 to a fair house. Uncle Tom's Cabin 22; Charley's Aunt Feb. 1.

DULUTH.—LYCEUM (L. N. Scott, manager): Rebecca McKenzie Opera co. 9 to good business. A Veruine Yentleman 13; good house. Gloriana 20, 21; Shore Acres 24, 25; Leonard Wales' Opera co. 27, 28.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Rebecca McKenzie Concert co. 15; Salter and Martin's Uncle Tom's Cabin 20.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Katie Putnam in The Old Lime Kiln played to a good house and well-pleased audience 3. Effie Ellsler in As You Like It 9 to one of the most fashionable audiences of the season. Louis Dean in Pygmalion 15 to fair house.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): Thomas Keene put on Louis XI. and Richard III. 9, 10 to the largest houses since the opening of the Opera House. Every member was an actor, and the large receipts showed very plainly that Great Falls appreciates talent. Carleton Opera co. 19, 20.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Carleton Opera co. 11 to fair business. The Pringles 13-15; Joe Cawthorne 29.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Thomas Keene played to crowded houses 6-8. Katie Putnam in The Old Lime Kiln 9-11 to big business. Miss Putnam has a much better co. than before, and gives a very good performance. Carleton Opera co. will open for four nights 15 in repertoire.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): The Carletons in the musical drama The Lily of Killarney 16 were greeted with a large house, and gave a very clever performance to an appreciative audience. Joe Cawthorne in A Fool for Luck 30.

MISSOURI.

MARSHALL.—OPERA HOUSE (M. E. Deering, manager): Ezra Kendall in A Pair of Kids 10; to a heavy house; excellent performance.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchert, manager): House dark 6-11.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Slayton's Jubilee Singers 18 under auspices of Baptist Church, had a crowded house. Ezra Kendall came 9 and pleased everyone. Business very good. He is decidedly the funniest man we have had. Richards and Pringle's Georgia Minstrels 17. Graham Earle in repertoire 20-25.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): John Kernell in The Irish Alderman 11; good house. Katie Emmett 21; Black Crook 25.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Hopkins' Trans Atlantics 18; Town Topics 25; Wang Feb. 1.==CRAWFORD THEATRE (Frank F. Harl, manager): Dark for the past week and no announcements for current.==ITEM: The continued cancelations at both houses have caused no little annoyance to our local managers.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood manager): Charley's Aunt 10; large house; performance a disappointment; poor for a Frohman co. Ezra Kendall in A Pair of Kids 14; Bimetallic Mandolin and Banjo Clubs 15; Richards and Pringle's Famous Georgia Minstrels 16.

MEXICO.—FERRIS' GRAND OPERA HOUSE (H. C. Eagen, manager): Agnes Wallace Villa in World Against Her 7; small house. Ezra Kendall 9; canceled. Mexico Band 23; Miss Ralston 28; Chicago Feb. 1; Travesty Minstrels 18.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Hutton, manager): The World Against Her 9; light house; play and co. below the average. Barnes and Marvin week of 20.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Morrison's production of Faust 12; fair business and good co. Lillian Lewis in Cleopatra 16.==HAVEN OPERA HOUSE (H. H. Haven, manager): Milton's Musical Comedy co. 6-11; fair business.

CLINTON.—OPERA HOUSE (H. Branum, manager): House dark 14-21. Morrison's Faust 7; good business. Charles B. Marvin's Players 27-Feb. 3; Howard and Osborn Minstrels 11; Matrimonial Agent 26.==ITEM: W. Branum, the late manager of the Opera House, died 10, of consumption, after a two months' sickness. H. Branum, his brother, will assume charge of the house.

INDEPENDENCE.—MUSIC HALL (Joe H. Border, manager): Dark 13-17.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (C. R. Young, manager): Fitz and Webster in A Breezy Time 14.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): The Limited Mail to fair business 5. Carrie Russell Opera co. to poor business 11.

GRAND ISLAND.—BURTENBACH'S OPERA HOUSE (S. B. Reynard, manager): Daniel Sully in A Bachelor's Wife to good business 10.

KEARNEY.—OPERA HOUSE (Richard L. Napper, manager): Dan Sully in A Bachelor's Wife 9; good business and excellent performance. Russell's Opera co. 15.

LINCOLN.—THE LANSING (Ed A. Church, manager): W. A. Brady's Trilby Jan. 7; good house.==THE FUNK (F. A. Zehrung, manager): House dark 6-18.

POCATELLO.—OPERA HOUSE (C. J. Balch, manager): Katie Putnam 13.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Old Glory pleased a large house 15. Paradise Lost 17; good business.==GORMAN'S THEATRE (Charles J. Gorman, manager): Sawtelle's Dramatic co. in repertoire 13-18.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): In Old Kentucky, which drew such an immense audience here last season, was greeted by a full house 8. The Bride of Seville was repeated before a fair-sized audience 10.==ITEM: The special trains from the surrounding towns have helped business considerably so far this season at the Opera House.

NASHUA.—THEATRE (A. P. Davis, manager): Gilbert Opera co. closed a four nights' engagement to discouraging business 11; the co. disbanded here. Sowing the Wind was presented by a very capable co. to fair receipts 14. Tornado 20. In Old Kentucky 22; Cleveland's Minstrels 24.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Burmah gave satisfaction to a fair-sized house 9. In Old Kentucky was liberally patronized 13. Ullie Akerstrom 20-22.==ITEM: The Portsmouth Athletic Club will hold a big fair Feb. 11-14 in what was formerly Franklin Opera House, now transformed into a large dance hall.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Thomas W. Miner, manager): In Sight of St. Paul's was given its first Newark presentation 13-18 by a capable co. Joseph Callahan in Faust 20-25; Thrilby 27.==H. R. JACOBS' THEATRE (M. J. Jacobs, representative): Shaft No. 2 on this its third visit here 13-15 repeated its former successes. The play has had several new features added since it was last seen here. Shadows of a Great City 20-25; Steve Brodie 27-Feb. 1.==ITEMS: Timothy J. Claffey has been appointed assistant treasurer of Jacobs' Theatre, in place of Bert Kent, resigned.—Robert Neil, late of The White Squadron, who has been dangerously ill, has recovered, and is resting at his home in this city.—A new drop in act three of Shaft No. 2 was used for the first time here.—Frances Drake, of In Sight of St. Paul's, has several friends residing here. They were very much pleased with her success as Aileiro Miller.—Among those who were initiated into Lodge No. 28, T. M. A., on 12 were Jack Burke, of J. F Field's co., and Prince Flatouw and Snyder and Buckley, of Sheridan and Flynn's co.

TRENTON.—TAYLOR OPERA HOUSE (W. R. Williamson, manager): The Old Homestead was produced 8, 9 by an excellent co. Pauline Hall 10 gave one of the most delightful performances of Dorcas ever seen here. The opera was well staged, and Miss Hall is supported by a strong co. Shadows of a Great City 11 drew only a fair house. The performance was well received. The Fatal Card proved to be a first-class attraction 13, 14. The play is handsomely staged and was presented by a fine co. Humanity was presented 15 and was loudly applauded. The attendance was only fair. Field's Minstrels 21; Bonnie Scotland 22; A Social Highwayman 24; Special Delivery 26; William Russell 27; William Barry 28.

BOONTON.—OPERA HOUSE (J. J. Green, manager): The Burglar 11; good business; performance excellent. Stow's U. T. C. co. 13; largest business of the season; house packed to the doors and many people turned away. Performance very satisfactory.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. De Graw, manager): The Irish Volunteer 16.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): The Old Homestead 10 before one of the largest audiences of the season, the S. R. O. sign being displayed at 7:30. Humanity 14 proved a satisfactory performance before a fair-sized house. The acting of Joseph Grismer and Phoebe Davis in the leading parts is good and won hearty applause. James J. Corbett in A Naval Cadet 17; Bonnie Scotland 21; The Fatal Card 24; the Holland Brothers in A Social Highwayman 25.==ITEM: Manager Starkes has some of the strongest attractions before the public booked to appear here. Neat new arm rests have been placed on the seats in the Theatre.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): The Silver King drew a light house 10, but deserved much better patronage. Maude Hillman in repertoire opened to big business 13, with good prospects for balance of the week. Bonnie Scotland 20.==DRAKE OPERA HOUSE (P. B. Childs, manager): The Old Homestead gave an excellent performance to a crowded house 11. This co. is one of the best seen here this season. Hands Across the Sea pleased a fair-sized house 16. A. H. Hagen, in advance of Calef, the mind reader, was in town 15.

CLINTON.—MUSIC HALL (J. W. Altemus, manager): Harris and Gallagher's Dramatic co. appeared before good houses and gave perfect satisfaction 13-15. Duncan Clark's Minstrels 23.

PLAINFIELD.—HILLMAN THEATRE (Rich and Maeder, managers): House dark 10-16.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Reeves' Hands Across the Sea 15 gave a fine performance before a good sized house.

MILLVILLE.—ACADEMY OF MUSIC (A. B. Rocap, manager): House dark this week.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Pauline Hall and a talented co., including Jeanette St. Henry, appeared in Dorcas to a small house 15. Al. G Field's Minstrels 25. Sousa's Band gave a very enjoyable concert at the Orange Athletic Club 13.==ITEM: The Pauline Hall co. closed its season here 15.

CLINTON.—MUSIC HALL (J. W. Altemus, manager): Harris and Gallagher's Standard Dramatic co. 13-15.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred F. Proctor, manager): The Two Johns played by J. C. Stewart and Paul Dresser amused large audiences 9, 10. Hoyt's original co. appeared twice in A Trip to Chinatown 11. The matinee was large and in the evening hundreds were turned away. The performance was very satisfactory. Ward and Vokes in A Run on the Bank 16 to a large house. The Burglar 20; Finnigan's Ball 21, 22; Myles Aroon 23; Midnight Special 24, 25.==HARMANUS BLEECKER HALL: The United German societies gave a concert for the benefit of the German Hospital 14. The Wilbur Opera co. opened a week's engagement 20.

ROCHESTER.—LYCEUM THEATRE (A. B. Wolff, manager): E. M. and Joseph Holland and a good co. appeared before fine audiences 14, 15, presenting A Social Highwayman. Thomas Q. Seabrooke and co. pleased a large house with The Speculator 17. Sousa's Band entertained large attendances 18, 19. The Masqueraders 20-22.==COOK OPERA HOUSE (E. G. Lane, manager): Large and enthusiastic audiences greeted The White Squadron 13-15. The play was staged artistically, and the co. highly commendable. Charles T. Ellis in The Alsatian appeared to good advantage before fine houses 16-18. Tuxedo 20-22.==ACADEMY OF MUSIC (Louis C. Cook, manager): A Cracker Jack attracted good business 13-18, and the good work of the co was warmly applauded. Side-Tracked 20-25.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): James J. Corbett drew well 10, 11 in A Naval Cadet. The Wilbur Opera co. to a big week's business 13-18 at reduced prices. The Masqueraders 23-25.==BASTABLE THEATRE (Frank D. Hennessy, manager): E M and Joseph Holland appeared in A Social Highwayman to a large and fashionable audience 13; possibly the best performance seen here this season. Lillian Blauvelt Concert to a large house 14. Seabrooke 16; Hanford, Spencer and O'Brien 17, 18; Twentieth Century Girl 23-25.==H. R. JACOBS' OPERA HOUSE (G. A. Edes, manager): Ward and Vokes to big business 9-11. Raymon Moore in Tuxedo drew well 13-15. The Fire Patrol 16-18; Coon Hollow 20-22; Rice and Barton 23-25; Finnigan's Ball 27-29.==ITEMS: Raymon Moore was unable to sing the early part of his engagement owing to a severe cold.—The Wilbur Opera co.'s baggage was delayed, and they were obliged to cancel the Monday matinee.—Moses Reis, of Wagner and Reis, is now located in New York permanently.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Thrilby was presented by the Garrick Burlesque co. to a large and well-pleased audience 10. The co. was a competent one throughout. Louis Wesley as Jacko made a big hit and received several encores. Willis Sweatman and Mara Murphy, both old favorites here, were also very amusing. Rice's Comedians opened a week's engagement 13 in Diplomat to a packed house and gave a satisfactory performance at popular prices. They carry the best band and orchestra heard here in some time. The Twentieth Century Girl 22; Murray and Mack in Finnigan's Ball 23; Andrew Mack in Myles Aroon 25.==ITEM: L. A. Jones, of this city, now a member of the Uncle Josh co., has been in town calling on friends.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Hanford and Spencer presented The Merchant of Venice to a fair-sized audience 11. Mr. Hanford as Shylock was exceptionally fine, and Mr. Spencer as Bassanio proved himself an actor of more than ordinary merit. Owing to the illness of Miss O'Brien, the character of Portia was acceptably filled by Mrs. Hanford. The support was good. It was a finished performance. Side-Tracked to good-sized audiences 13. John Philip Sousa and his famous band delighted a large and refined audience 17.

NIAGARA FALLS.—PARK THEATRE (M. S. Robinson, manager): A Texas Steer 14 to S. R. O.; well received. The White Squadron 18; Rice and Barton's Comedy co. 20; Side-Tracked 28; Dan McCarthy 31.==ITEM: G. H. Schmelz, manager of A Texas Steer, highly complimented management of New Theatre.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): The Handel and Haydn (local) produced The Mikado 14, 15 to packed houses, and gave pleasing performances. Ethel Tucker opens 20 for three nights in repertoire.==ACADEMY OF MUSIC (Olean Music Co., managers): James A. Reilly in A German Soldier and The Broom Maker 16-19.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Thrilby pleased a large attendance 9. Augustin Daly's co., at advanced prices, gave a delightful performance of A Midsummer Night's Dream 13 to good-sized attendance. Thomas Q. Seabrooke in The Speculator 14 to a large and well-pleased audience 14. The Fatal Card 16, 17; The Mozart Symphony Club 18; James R. Waite co. 20-25.==BIJOU THEATRE (A. A. Fennyvessy, manager): Forgiven was well attended 9-11. Killarney had fair business 13-15. The Smugglers 16-18; A Cracker Jack 20-22.

SALAMANCA.—FITTS' OPERA HOUSE (E. D. Van Etten, manager): The Handel and Hayden co. presented The Mikado to a fair sized house 11. It was a case of trying it on the dog first. It is needless to say the canine does not wish to have the dose repeated; would prefer that it had been tried on Olean, where the co. come from. The performance was decidedly amateurish.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Lincoln J. Carter's Fast Mail 9; fairly pleased and fair-sized audience; performance fair. Scammon's The Burglar pleased a small audience 13; performance satisfactory. Sousa's Concert Band, assisted by Myrta French, soprano, and Currie Duke, violinist, 14, highly pleased a large and enthusiastic audience; performance fine. Class of '98, Columbia College, presented A Groom and His Groom and A Living Statue 15; light business. J. J. Corbett in The Naval Cadet 16; Dr. James Hedley 17; Fred Hallen's Twentieth Century Girl 21; Al G. Field's Minstrels 23; Field and Hanson 25; Northern Lights 27.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): James J. Corbett in A Naval Cadet delighted a crowded house 12. Mr. Corbett created a favorable impression as an actor, and his supporting co. was most excellent. The scenery and play were of a high order, and the singing of the Americus Comedy Quartette was a feature. Widow Bedott 20. The Canadian Jubilee Singers gave a fine concert 15 to a large audience.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): The Fire Patrol failed to please small house 14. A Straight Tip played to a poor business 15; co. poor.

PEEKSKILL.—DREW OPERA HOUSE (Fred S. Cunningham, manager): The Fast Mail 11; two satisfactory performances to good business. Sousa's Band afternoon of 14 to one of the largest and most distinguished audiences ever assembled in the theatre. House entirely sold out. The neighboring towns for twenty miles around were well represented. A fine programme was rendered, and the audience was delighted. Hoyt's A Trip to Chinatown, with Harry Conor and Anna Boyd in the cast, gave big satisfaction to a fair-sized house 15. Cortland Hook and Ladder Company, with local talent, in Pinafore 30, 31; Waite Comedy co. Feb. 3 week.

COHOES.—CITY THEATRE (Powers and Williams, managers): Stewart and Dresser as The Two Johns 11 repeated their old time roles with success. Salambo and Clivette's Wonders 15-16 canceled. Arthur Sidman in A Summer Shower 18.

UTICA.—OPERA HOUSE (H. E. Day, manager): Thrilby 8; good business; performance gave the best of satisfaction. Louis Wesley as Jacko made quite a hit. The singing of Amelia Stone, Jennie Reynolds, and Roy Sinclair found much favor with the audience. A

Trip to Chinatown drew a full house 10; the performance was excellent. James J. Corbett in A Naval Cadet entertained a large audience 14. Mr. Corbett's acting shows a marked improvement. Rhea 27; Andrew Mack 29; John T. Field 30.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Tim Murphy as Maverick Brander in A Texas Steer 13 filled the house and gave good satisfaction.===ITEM: Prof. Streeter has added a harp to the house orchestra, which is a great addition.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): John J. Black in Old Rube Tanner 8; good performance to fair business. Julius Cæsar 24.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ososki, manager): Thomas E. Shea closed a most successful engagement 11. Mr. Shea is supported by a most excellent co., and gave satisfaction. Alliance Minstrels 29.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Corse Payton and a good co. in repertoire 13-18 to large business; the best popular price attraction that has visited this city; the S. R. O. sign was on view each evening. A Social Highwayman 22; Rhea 24; Hanford, Spencer and O'Brien 25; Waite Comedy co. 29-Feb. 1.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): The Kennedys 6-11; good business. Minnie Seward co. in repertoire opened week 13 to fair business.===ITEM: Manager Cook of the State Hospital extends his hearty thanks to the Kennedy Players for their benefit afternoon of 10.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Tuxedo 16; J. E. Toole 29.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): House dark 13-18. The Fire Patrol 21.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Ethel Tucker co. opened 13 for one week to fine business. Co. good, but the plays are too old. Stetson's U. T. C. co. 22; The White Squadron 27; Robert Wayne 29-Feb. 1.===ITEMS: The Elks will put on a home made minstrel performance next month.—The orchestra, under the leadership of Prof. Bratt, is giving great satisfaction.—Business is rapidly improving after the holiday trade.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Tornado pleased 10. The Garrick Theatre success. Thriby, drew finely 11. Hoyt's A Trip to Chinatown to good business 13.===RAND'S OPERA HOUSE (Gardner Rand, manager): Salambo and Civette's Wonders played to good houses 10, 11.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The White Squadron 9 to light house. Ward and Vokes in A Run on the Bank 13; good business; pleasing well. Hanford, Spencer and O'Brien 16; Charles T. Ellis 20; Murray and Mack 30; Andrew Mack Feb. 1.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): A Trip to Chinatown pleased a very large audience 9. Ward and Vokes' A Run on the Bank 14 gave an excellent performance to the biggest house of the season. The Hanford, Spencer and O'Brien comb. played Julius Cæsar in grand style 15 to a fair house. Tuxedo 17; Rhea 21; Coon Hollow 23; Fire Patrol 28; Andrew Mack 29.

SARATOGA SPRINGS.—OPERA HOUSE (A. L. Churchill, manager): A. Q. Scammon's Side-Tracked co. 11; business good; performance satisfactory. The Burglar 23.===TOWN HALL (J. M. Putnam and Co., managers): Dark 7-14. John J. Burke in The Doctor 20; J. E. Toole in Killarney Feb. 1.===ITEM: James Le Prinde, head usher at the Town Hall since 1871, left on 14 for a two months' trip through the South.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Tuxedo 18; The Fire Patrol 22.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Side-Tracked 15 to large and well-pleased audience. Protection Hose Company Masquerade 24.===CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): Hanford, Spencer and O'Brien in Julius Cæsar 10 gave the best performance of its kind seen in this city to a large house. Benton's Comedians 14 gave poor satisfaction. A. A. Farland, banjoist, assisted by local talent, pleased a large audience 15.

YONKERS.—MUSIC HALL (William J. Bright, manager): The Fast Mail played to fair business 13; fair performance. The Two Johns gave a good performance to fair business 16. A. Mack in Myles Aroon 21; Black Patti 24.===ITEM: Manager Bright has been confined to the house for a few days, but is now back to his desk again.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): White Squadron 11 to good business. Charles B. Hanford in Julius Cæsar 22; Rhea 23; Raymon Moore in Tuxedo 25.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Spooner Comedy co. closed a very successful week 10; good co. Alliance Minstrels 27-Feb. 1.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): No attractions at present.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Agnes Herndon, booked for 14, again failed to appear. This is the third time.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): Mozart Symphony Club 13; fair house.

LYONS.—MEMORIAL HALL (John Mills, manager): Side-Tracked 18; Charles B. Hanford 23; Tuxedo 27; Arthur Lidman 29; Rice's Comedians Feb. 3-8.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): L. J. Carter's Tornado pleased an audience of fair proportions 8. The White Squadron 16.

BALLSTON.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): The Tornado 9; good performance to good business. The Burglar 22; Old Rube Tanner Feb. 3.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): A Trip to Chinatown 14 played to a packed house and gave a very good performance. A Straight Tip 17; Andrew Mack in Myles Aroon 24; Northern Lights 28; Adamless Eden 31.

HUDSON.—OPERA HOUSE: J. C. Stewart's The Two Johns attracted a fair-sized audience 13, and gave satisfaction. A Straight Tip 16.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Ward and Vokes drew a good house and gave a capital entertainment 8. A. Y. Pearson's The White Squadron co. did a light business matinee and night 11. Old Rube Tanner 18; Charles B. Hanford in Julius Cæsar 20; A Social Highwayman 21.

PORT JERVIS.—OPERA HOUSE (George Lea, manager): Spider and Fly 9; good performance to light business.

WELLSVILLE.—BALDWIN'S THEATRE (C. A. Rathbone, manager): Dark 13-18. Rhea 25; My Wife's Friend 30.

PLATTSBURG.—THEATRE (W. A. Browne, manager): Dan McCarthy in his new play, The Cruiskeen Lawn 11; good business. J. E. Toole 21; The Burglar 29; Agnes Herndon was billed to appear 16; but failed to put in an appearance, and thereby missed a big business that awaited her.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Wilbur Opera co. 8-11 to S. R. O. Thomas Q. Seabrooke to a large and enthusiastic audience 15. Harrison J. Wolfe 24; The Masqueraders 29; Julia Marlowe-Taber 31.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Rice's Comedians closed a week's engagement 11 to good business. The co. is a strong one, and carries a band and very fine orchestra. Hanford, Spencer and O'Brien in Romeo and Juliet 13 big business. The piece was finely staged, and everybody was well pleased. Boston Stars 14; fine performance to an appreciative audience. Granville P. Kleiser 21; Joshua Simpkins 27; Kennedy's Players 30-Feb. 1.===ITEM: Widow Bedott, booked for 16, canceled, co. having closed.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Al. G. Field's Minstrels 10 to a very large house. Good performance. Fabio Romani 11; small business.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Al. G. Field's Minstrels 12 matinee and night to excellent houses. The performance was exceedingly clever throughout and the local press pronounced it "the very best ever seen in the city." Dan D. Emmett, the author of "Dixie," received an enthusiastic greeting. A musicale was given on night of 13 at the Yarboro Parlors. Local talent only appeared.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): A. Y. Pearson's Land of the Midnight Sun 3, 4 small but well pleased audience. Edwin Milton Royle's Friends pleased a fashionable audience 7. Al. G. Field's Minstrels 9; packed house.

ASHEVILLE.—GRAND OPERA HOUSE (Pearson and Barber, managers): Friends 6; large business; entire co. exceedingly good. Al. G. Field's Minstrels 7 to S. R. O.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): With the exception of the production of The Pirates of Penzance by local talent, the local theatre will remain dark the balance of the month. Nellie McHenry in The Bicycle Girl Feb. 1; Jolly Joe Cawthorn in A Fool for Luck 4; Sousa's Band 7.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Trilby by A. M. Palmer's co. to good business 10, 11. The play was thoroughly appreciated, the hearty and frequent applause best attesting this fact.===PARK THEATRE (Harry E. Feicht, manager): Peck's Bad Boy to good business 9-11. The play with its funny situations, was in the hands of a fair co. Boston Howard Athenæum Star Specialty co. 13-15; S. R. O. The Specialties are all clever and were warmly applauded.===MEMORIAL HALL (Soldiers' Home): The Prodigal Father to crowded house 9. A Pay Train 23; Alabama 26; A Thoroughbred Feb. 4; A Green Goods Man 13; Plays and Players 21; Lillian Kennedy in She Could't Marry Three 28.===ITEMS: George Kuhlman, who was the chief usher at the Grand Opera House for several seasons, is now the door-keeper.—It is rumored that the principal members of Palmer's Trilby co. are about to sever their connection with the co., the four dancing girls left at the close of the engagement in this city and Herbert Carr and Theodore Roberts will also leave.—Kenno and Welch, knockabout team and gymnasts, and John E. Drew, character actor and dancer, joined the Boston Howard Athenæum Star Specialty co. in this city.

TOLEDO.—VALENTINE THEATRE (Lee M. Boda, manager): The Passing Show closed a three nights' engagement 15, playing to only fair houses. While the co. and the performance was the same, with one or two exceptions, as last year, it failed to arouse any amount of enthusiasm. John E. Henshaw, George Schiller and Lucy Daly did most of the hard work, while John Gilbert's old specialty brought the most laughs.===PEOPLE'S THEATRE (S. W. Brady, manager): Darkest Russia 16-18 to slim house. Selma Herman is missed from the cast very much. Slaves of Gold 23-25.===ITEMS: George H. Ketcham has donated the Valentine for a full-dress ball for the benefit of the Toledo Hospital. The event takes place on Feb. 12.—A number of Manager Boda's Columbus friends will pay him a visit this week. The party includes the Mayor and a number of prominent citizens who come and go on a special train. Otis Harlan's success in The Black Sheep is very gratifying to his many friends here. C. B. Jefferson, the principal owner of the Brownies, is hard at work on a new spectacle. He said while here last week that it would be given its first presentation at the Valentine.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): No attraction 6-13.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): A Baggage Check 14; Howarth's Hibernica 21; A Batch of Blunders Feb. 1.

BUCYRUS.—VALLRATH OPERA HOUSE (V. A. Chesney, manager): Walker Whiteside produced Richard III. 9 to good business. Trilby 14.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Boyd's Modern Minstrels 8; small attendance. A Baggage Check 15.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Baggage Check co. 7 to large house; good satisfaction. Niobe Comedy co. 13 to good house and to an appreciative audience.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): Delmonico's at Six to a fair house 11.

PIQUA.—PIQUA OPERA HOUSE (C. C. Sauk, manager): William C. Andrews in My Wife's Friend 10 to a small house.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Boston Howard Athenæum Star Specialty co. 8; good business. Princess Bonnie Opera co. 15.===BLACK'S OPERA HOUSE (Samuel Waldman, manager): The DeHaven Comedy co. 13-18; business opened good.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): The Star Gazer presented by Joe Ott 13 was greatly enjoyed by a house full to the doors. Robert Ingersoll 16; Minerva Dow in Niobe 17.===ITEM: Manager Bristol has been having a succession of large houses.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Walker Whiteside in Richelieu 8 to good houses; scenic effects good and audiences pleased. Gorman Brothers in Gilhoolys abroad 15; Brooklyn Handicap 17.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Louis Morrison in Faust 8 played to a $600 audience, giving a splendid performance. Darkest Russia 13; good business; fine production with splendid scenic effects. Henderson's Sinbad 27. J. B. Mackie 28; Great Brooklyn Handicap 30.

IRONTON.—MASONIC OPERA HOUSE: (B. F. Ellsberry, manager): A Trip to Chinatown 13 to S. R. O. Laura Biggar and Burt Haverly in the principal roles were excellent and elicited much applause. The play was appreciated by the large audience present.

COSHOCTON.—COSHOCTON OPERA HOUSE (D. R. Keith, manager): A Baggage Check 17; A Green Goods Man 21; Alabama 24; The Thoroughbred 27.===ITEM: A new curtain has been put in at the Opera House.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Alabama 17; Edith Ellis in a Batch of Blunders 25.

BOWLING GREEN.—GRAND OPERA HOUSE (Hankey Brothers, managers): House dark week of 13. Coming: A Cold Day.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): The De Haven Comedy co. 6-11 to fair business. A Baggage Check 20.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): Norris Brothers' Pony and Dog Show gave a good performance to a full house 9. Anna E. Davis, supported by Henry Blackaller's Stock co., opened a week's engagement to full house 13.===Clay Clement in The New Dominion 30.

EAST LIVERPOOL.—NEW GRAND (James Norris, managers): Down on the Suwanee River 10 to full house. Gilbert's Comic Opera co. 11 in Mascot Up to Date. Good house and good co. Alabama 13 to good business; excellent performance.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Morrison's Faust 8; good business. The Gormans 11; large audience. Darkest Russia 15; 1492 Feb. 7.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): Norcross and Henderson in Niobe 9; performance good; fair house. Fisher's Cold Day 23.

FOSTORIA.—ANDES OPERA HOUSE (Campbell and Veon, managers): Walker Whiteside 11; good house and best of satisfaction. M. A. Palmer's Trilby 18; The Brooklyn Handicap 27.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvan and Vanostran, managers): Green Goods Man 20; Alabama 23; Howorth's Hibernica 25; Batch of Blunders 27. Harry C. Egiston, of The Green Goods Man, and John G. Ritchie, of Alabama, who were here this week in the interest of their co., report business as good. Wesley Kinghorn left 15 to join Guy Brothers' Minstrels at Sistersville, W. Va.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Gilhoolys Abroad 10 to slim house. Bunch of Keys 22.===MYER'S OPERA HOUSE (L. F. Myers, manager): Dark this week.===ITEM: The Citizens' Opera House was sold at judicial sale 4 to Defiance Loan and Building Association. No change in management.—M. E. Simpson, formerly of All the Comforts of Home, which closed 4, is resting at Defiance, his home.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Hoyt's A Trip to Chinatown 10 to S. R. O. at advanced prices; performance excellent and gave the best of satisfaction. Tim the Tinker 23; Joe Ott in The Star Gazer 28.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebrough and Somersby, managers): Frederick Warde in The Mountebank 8 delighted a large house. A Baggage Check 10; good business. My Wife's Friend 17; Canary and Lederer's Passing Show 21.

CANTON.—THE GRAND (L. R. Cool, manager): A Green Goods Man 9 to light business. Darkest Russia 10; good business. Cool's big stock co. opened 13 to the capacity of the house and gave excellent satisfaction. Panchon was presented 14 to good business.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Carrie Louis Comedy co. to immense business week closing 11.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager): Minerva Dow in Niobe pleased a fair house 11. Gorman in Gilhoolys Abroad to good business 13. Darkest Russia delighted fair house 14. R. G. Ingersoll on The Foundation of Faith 15. The Passing Show 16.

ZANESVILLE.—OPERA HOUSE (C. D. Schultz, manager): Princess Bonnie 14; business good. The Prodigal Father 16; On the Mississippi 19.

BUCYRUS.—VOLLRATH OPERA HOUSE (V. R. Chesney, manager): Palmer's co. produced Trilby 14 to a large audience; good satisfaction. Theo. Roberts as Svengali deserves special mention.

ST. MARY'S.—THE PARK (W. A. Livermore, manager): The Wilson Theatre co. 13-18 to good houses.===THE GRAND (J. L. Smith, manager): Dark house this week. Bunch of Keys 23. James B. Mackie in Grimes' Cellar Door 21.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): House dark 9.===ITEM: The Model Opera House has been leased by the Century Club, composed of fifteen young men of the city, and will be known hereafter as the Century Club Opera House. Harris and Pursel, managers.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Frederick Warde 9-11; fair houses. John Griffith 13-15; good business. The Passing Show 16, 17; Whitney Opera co. 21-26; Robert Hilliard 23-25; Della Fox 27, 28.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Alabama 8 by an excellent co.; good business. Blaney's A Baggage Check 11 (return date) to increased attendance; co. weak. Andrews' My Wife's Friend 14; Charles A. Gardner in The Prize Winner 15; The Derby Winner 21; Boyd's Mammoth Minstrels 22; Star Gazer 27; Tim the Tinker co. 28; Lost in New York 29; A Green Goods Man 31.===ITEMS: Helen Jewell, of A Baggage Check co., left co. here and went to Cincinnati. Mattie Nichols, of same co., also left, going to New York to join Hoyt's Black Sheep co.—Manager Grimes banqueted Opera House attaches, local newspaper men and members of the Andrews co. 14.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (Charles Baetz, manager): Gorman Brothers gave a splendid performance and did excellent business 8. Walker Whiteside presented Hamlet 10 to an audience that sat spell bound with admiration. Joe Ott as Professor Jupiter Mars in The Star Gazer, supported by an excellent co. pleased a large and appreciative audience 14. Perkins D. Fisher as Abe in A Cold Day 17.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Green Goods Man 9 played to a good audience, which was well pleased. Lost in New York 22; fair-sized audience; an inferior co. and a poor performance. Remenyi, the violinist, 13; S. R. O. Hawaiian Band 12; light house.

XENIA.—CITY OPERA HOUSE (C. L. McCullum, manager): John Griffith in Faust 16 to S. R. O. Business good; performance excellent.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): Rice and Barton in McDoodle and Poodle 9 to S. R. O. Home talent 10. House dark week of 13.

ST. MARYS.—THE PARK (W. A. Livermore, manager): My Wife's Friend dated 4, owing to lack of an audience, did not appear. Harry W. Seamon's Extravaganza co. 8 to a large male audience. Wilson's Repertoire co. 13-18.===THE GRAND (J. L. Smith, manager): A Baggage Check 3 to a good house. Minerva Dorr in Niobe 7 to a fair audience; performance good. Brooklyn Handicap 23; Bunch of Keys 24; Fisher's Cold Day co. 29.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, manager): Si Plunkard played to a topheavy house 8; well-pleased audience. Al G. Field's Minstrels 16.

OREGON.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): The Defaulter 16; Katie Putnam 17.

PENNSYLVANIA.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Gonzales Comic Opera co. week of 13 to large houses.===ACADEMY OF MUSIC (John D. Mishler, manager): Sousa's Band attracted a crowded house 9. The various numbers on the programme were enthusiastically applauded. On Erin's Shore was well given 10. A good performance of The Fencing Master was well attended 11. A lecture by Mrs. H. E. Monroe 13, 14.===BIJOU THEATRE (Charles Gilder manager): The French Gaiety Girls gave a good performance to large houses week of 13.===ITEM: Owing to the increase of business Manager Gilder has concluded to hold daily matinees.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Speculator 11 to good business. Every member of the co. was brought before the curtain, and Mr. Seabrooke was compelled to make a speech. In Old Maine canceled 18. Hands Across the Sea 15 to undeservedly poor business. Mackay Opera co. 20-22.===CENTRAL THEATRE (H. A. Groman, manager): House dark at present.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): The Pauline Hall Opera co. in Dorcas attracted large audience 9. Thomas Q. Seabrooke, supported by a very good co., pleased a small house 10. He received three curtain-calls at the end of the second act, and in response to a call for a speech responded gracefully. On Erin's Shores drew a small audience 11. The Fast Mail, with a good co., pleased a fair-sized audience 14. The Fencing Master 17; Augustin Daly's co. in A Midsummer Night's Dream 18; Minnie Palmer 20.===ITEM: George H. Broadhurst, the author of Thomas Q. Seabrooke's new play The Speculator, witnessed the performance here, and was highly pleased the way the play was received by the audience.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): On Erin's Shores was presented 9 to fair business. The Fencing Master, with Catherine Germaine in the leading role, drew a well-filled house 10. The opera was presented in good style and the audience was delighted. The Cotton King was well received by a fair-sized house 11. The co. is very good and the play nicely staged; audience well pleased. Wall's Ideals opened a week's engagement 13 in repertoire.===ITEM: A new march composed by Ed Smith, the suave drummer of the Academy Orchestra, entitled, "The Monroe Doctrine," was rendered for the first time 9.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Augustin Daly's production of A Midsummer Night's Dream was produced at the Grand Opera House 10 under the auspices of the Wilkesbarre Lodge of Elks. The cast was very strong, especially Sibyl Carlisle as Helena, 13-16. Waite Comedy co. played to good business 13-16.===MUSIC HALL (W. C. Mack, manager): The White Crook 13-16 with matinee daily, to a S. R. O. house.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The Gonzales Comic Opera co. 9-11 to fair business; performance fair. Humanity pleased a good audience 13. Mr. Grismer received seven curtain calls. The Midway Special 17.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Virginia Johnson in Killarney 11 to fair business. Miss Johnson as Kitty Burke deserves favorable mention. Rachelle Renard opened a week's engagement in The Circus Girl 13 to a crowded house. William Barry 26.===ITEM: Lora O'Neill, of the Killarney co., left after the performance 11 to join William Barry at Washington, D. C.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Sousa's Band 8 at matinee drew a large and appreciative house. The soloists—Miss French, vocalist, and Miss Duke, violinist—were also very well received. South Before the War 9 drew a good house to an interesting entertainment. The Midnight Special 13 drew a fair and well-pleased house. Fencing Master 16; One of the Bravest 18.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scouller, manager): Stetson's U. T. C. co. 13 to the largest house of the season. Every seat was taken and standing room was almost taken up; co. gave the best of satisfaction. Gilbert Comic Opera co. in The Mascot Feb. 10. House dark 13-Feb. 1.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Lillian Kennedy 13; fair performance and light house.===OPERA HOUSE (F. J. Painter, manager): Shadows of a Great City 10; good performance, house light. Rube Tanner 14.

WAYNESBURG.—OPERA HOUSE (Cooke and Monnell, managers): Kittie Rhoades opened a week's engagement 13 to a large and well-pleased audience; co. excellent.===ITEM: Ed Byers, advance man for the Rhoades co., spent last week here hustling for this co.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Augustin Daly's production of A Midsummer Night's Dream drew a full house 10; the performance was excellent. James J. Corbett in A Naval Cadet entertained a large audience 14. Mr. Corbett's acting shows a marked improvement. Rhea 27; Andrew Mack 29; John T. Field 30.

summer Night's Dream 11 to good business. One of the Bravest 13 to fair business. Allegory of America by local talent 14, 15 to fair business ==DAVIS' THEATRE (George E. Davis, manager): Washburn Sisters in Fortuna, or The Princess Tough, 9-11 to large business. The Smugglers 13-15 to good business.==THE FROTHINGHAM (Wagner and Reis, managers): Dark this week.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Princess Bonnie pleased a large audience 11. Byrnes Bros.'s Bells 16.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): The Fencing Master, with Katherine Germaine in the leading role, 9 to a delighted audience. Duncan Clark's Minstrels 11 to deserving poor business. Lillian Kennedy in A Midnight Frolic drew a large house 14.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): Kittie Rhoades closed a successful week in repertoire 11 to a packed house: co. superior. Stetson's U. T. C. 13; fair house, poor performance. Hi Henry's Minstrels 25. Lillian Kennedy 30.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): The Cotton King 9 to a fair-sized and much-pleased audience. Scenic effects good and co. excellent. Stetson's Uncle Tom's Cabin 15.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Battle of Gettysburg, poor business 4, performance excellent. Lost in New York 9 to S. R. O. Lou and Love 18. Black Crook 22.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Killarney gave ordinary performance to poor house 10. House dark 13-18.

FREELAND.—OPERA HOUSE (J. Slattery, manager): House dark Jan. 15-22.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Down Upon the Suwanee River to fair business 11. The Black Crook 14.

BRADFORD.—WAGNER OPERA HOUSE: Ethel Tucker closed a week's engagement 11 to packed houses. Corse Payton 20-25. The Cotton King 27.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): House dark 13-18 owing to the Cecil Spooner co. failing to appear. In Old Maine, booked for the 15, canceled owing to sickness in the co.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): One of the Bravest 14 to S. R. O. house.==ITEMS: Manager Byrne has secured the Mozart Orchestra, one of the finest organizations in the State for the remainder of the season. Derby Mascot 21; Black Crook 30.

EASTON.—ABEL OPERA HOUSE (Dr. W. K. Detwiller, manager): Thomas Q. Seabrooke delighted a small but appreciative audience 13 in his new comedy The Speculator. Augustin Daly's A Midsummer Night's Dream filled the house to the doors 14 and gave one of the most beautiful stage productions ever seen here.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): The Black Crook co. gave a very fair house 11. Brothers Byrne co. presented their spectacular production 8 Bells for the first time in this city 14; the performance was thoroughly enjoyed by the audience; the receipts were $750-25.==JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): The Sages, hypnotists, are at this house all week and are giving universal satisfaction.==ITEM: W. E. Flack, manager of Brothers Byrne 8 Bells co. is an old Johnstown boy, and he was kept very busy shaking hands with his many friends here.

TYRONE.—ACADEMY OF MUSIC (G. W. Hamersley, manager): U. T. C. 14; large audience; performance medium.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): Tim the Tinker 11 to fair-sized audience; fair performance.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersley, manager): The Cotton King to S. R. O. 10. One of the best attractions of the season. One of the Bravest 15 to fair business.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): Derby Mascot 14 to good business; performance very good. White Crook 16.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): The Lewis Repertory co. at popular prices 13-19; opening night to a packed house, balance of week business fair.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Edward Harrigan in Old Lavender 8 to good house. A Thoroughbred 11; fair house. Two Old Cronies 13 to small and dissatisfied audience. The Black Crook 18; Thomas E. Shea in repertoire week of 20-25; My Wife's Friend 23; The White Squadron 31.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Hi Henry's Minstrels 16; White Crook 18; Black Crook 29; Robinson's Opera co. for 20-27, canceled.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Hi Henry's Minstrels drew one of largest houses of the season 14 and gave general satisfaction. Katie Rooney in The Derby Mascot drew well and pleased fairly well 15.==ITEMS: Manager Quirk booked Katie Rooney on short notice and then jumped into the bill-poster's clothes and had the play well billed and advertised in one day.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): House dark 13.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): Byrne Brothers 8 Bells 13 to S. R. O.; recipts $538; excellent performance.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): The Octoroon 13 to S. R. O. 8 Bells 15; S. R. O.; receipts over $400.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): Sages, the hypnotists, opened 6 for week but closed 9; business very poor. Alabama 14 to fair audience; performance excellent. My Wife's Friend 22; American Girl.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): A Thoroughbred 15 to good house; fair performance. Wills' Two Old Cronies 17.

CORRY.—WEEK'S THEATRE (L. A. White, manager): Two Old Cronies 9 to fair business; well-pleased audience. My Wife's Friend 27; The Fencing Master 29.

NORTH EAST.—SHORT'S OPERA HOUSE (F. J. Carpenter, manager): John A. Reilly in A German Soldier and the Broom Maker 14, 15 to fair business; performance good. Mr. Reilly has canceled his engagement at Bijou Theatre, Buffalo. Edward F. Vosburg in Forgiven 28.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): A Midsummer Night's Dream to a large and fashionable audience. Edward Harrigan 10 received hearty applause for his good work. A Thoroughbred played to light business 13. American Girl 20. Stetson's U. T. C. 23; On the Mississippi 25.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Killarney 9 to fair business. Black Crook 10; strong specialties to good business. Stetson's U. T. C. to excellent business. Cecil Spooner's Comedy co. 13-18 are playing to good business; performance very satisfactory. Fencing Master 21.

JEANNETTE.—OPERA HOUSE (Albert Pechin, manager): Leonzo Brothers closed a successful week 11. New York Comedy co. 18; Marcoe's U. T. C. 22.==TURNER HALL: Hill's Specialty co. 16 for week.==ITEM: Manager Pechin has released his assistant, Mr. Klein, and will hereafter handle the pasteboards himself.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis managers): Darkest Russia to a large and well-pleased audience 8. Lost in New York to fair business 11. Alabama was presented by Clement Bainbridge's most competent co. 15 to a fair-sized and thoroughly pleased audience, who showed their appreciation by several curtain calls.==ITEM: Harry Showalter, of the Nasmith-Showalter comb., is visiting his parents in this place.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager): Madge Tucker closed a week's stand 11 to fair business. Miss Tucker was unfortunate in coming to this place at a time when local attractions opposed her. Two Old Cronies 18; Hi Henry's Minstrels 22.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): House dark 20-25.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): A Thoroughbred 9 to fair house; performance excellent. Princess Bonnie 10; receipts $1,140-50; performance perfect. An American Girl 20; Stetson's U. T. C. 25; My Wife's Friend 27; White Squadron 30; Forgiven Feb. 1.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): June Agnott 13-18; good business. The American Girl 21; My Wife's Friend 23.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): On Erin's Shores 13; excellent performance to good business; general satisfaction. Old Rube Tanner 17, 18; In Old Maine 23-25.

LEBANON.—FISHER OPERA HOUSE) George H. Spang, manager): Hi Henry's Minstrels 11 to the largest house this season. Messrs. Deming and McNish kept the audience amused and responded to numerous encores. The Midnight Special 15, 16 to topheavy houses.

BLOOMSBURG.—OPERA HOUSE (W. O. Holmes, manager): Duncan Clarke's Female Minstrels 3 to small house; performance poor. Madge Tucker Comedy in repertoire to fair business 20; White Crook 31; Mozart Concert co. at Auditorium 23.

GREENSBURG.—KEAGGY'S THEATRE (R. G. Curran, manager): The Black Crook 13 to a packed house. Audience well pleased. The scenery and specialties were very fine. A Trip to the Circus 17, 18. Whitney Opera co. in The Fencing Master 22.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Thomas F. Martin, manager): A Twentieth Century Girl 15 under local auspices to a full house. William Cameron in his eccentric dancing was well received. A Lost Paradise 21 and In Old Kentucky, return date, 31.==MASONIC HALL: The Adamowski String Quartette closed a series of chamber concerts arranged by Irving P. Irons 17 to a large house.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The house was occupied entirely by local affairs week of 13. Daniel A. Kelly, booked for 21, canceled. Hoss and Hoss 23; Special Delivery 31.==ITEM: T. A. Conyers was here 16 in advance of Hoss and Hoss.

PAWTUCKET.—OPERA HOUSE (Fred D. Straffin, manager): Joseph Murphy 10, 11 and matinee 11 to phenomenal business; people standing and turned away at each performance. Mr. Murphy is a warm personal friend of the Mayor and other officials of this city and his visit was made very pleasant to him.==AUDITORIUM (J. W. Mieklejohn and Co., managers): Russell H. Conwell in lecture, "Acres of Diamonds" 13 to fair audience. Concert co. 29

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Burmah 14 had a good house but deserved a much larger. It was the best staged attraction at this house for a long time. Hoss and Hoss 18; Sowing the Wind 24.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Friends 8 to a large, select, and enthusiastic audience.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): The Woodward Theatre co. packed the house every night last week. They remain week of 13. A. R. Wilbur's co. 20.==ITEMS: A. R. Wilbur is forming an excellent repertoire co. here to number twenty people. It starts for the West Coast immediately after opening here.—Paul Tupper Wilks starts his American tour from this city in a week or so. His co. is now being formed.

TENNESSEE.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers): Katie Emmett in An American Boy 10, 11 played to good business. House dark 13-17; De Wolf Hopper Opera co 18; Sherwood Grand Concert co. 22; Otis Skinner 23; Friends 24, 25; Lewis Morrison 31-Feb. 1; Richard Mansfield 3; Henry Irving and Ellen Terry 5, 6; Fanny Davenport 10, 11.==GRAND OPERA HOUSE (Curry and Boyle, managers): Baldwin-Melville stock co. 6-11 played to fair business. Conroy and Fox in O'Flarity's Vacation 13-15 drew large houses. The best attraction seen here this season. A Country Merchant 30-Feb. 1; The Scout 18, 19; The Tornado 20-22.==ITEM: Charles Payn, treasurer at the Vendome, left 12 with the Katie Emmett co. to act as treasurer while Manager Sackett is in St. Louis on business.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): A large and fashionable audience attended Midnight Hour and Picture Carnival by local talent 9. Oliver Byron in The Ups and Downs of Life 10; light house. Charles Gardner in the Prize Winner gave a good performance to small house 11. Cotton King 15; De Wolf Hopper 16; Sowing the Wind 20.

MEMPHIS.—LYCEUM THEATRE (John Mahoney, manager): Katie Emmett 8, 9 in her spectacular production, An American Boy, to fairly large and well-pleased houses. Conroy and Fox in O'Flarity's Vacation to only fair business 10, 11. Donnelly and Girard in their laughable success, The Rainmakers, 13-15 to large and well-pleased audiences. Coming: Otis Skinner in repertoire.==THE GRAND: Camille D'Arville and her comic opera co. in Madeline; or, The Magic Kiss, 11, 12 to very large business. Charles H. Yale's Twelve Temptations 13 to a good house. Punch Robertson opened up a week's engagement 14 in The Midnight Bell at popular prices.

BRISTOL.—HARMELING OPERA HOUSE (Bunting and Mothner, managers): Bob and Alf Taylor 13 lectured on "Dixie and Yankee Doodle" to a crowded house. Audience well pleased. House dark 14-25.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Dark 7-14. Conroy and Fox 16.

TEXAS.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, lessees and managers): Spooner Dramatic co. 6-12 in repertoire to good business. F. E. Spooner in his Irish characters and little Alice Spooner in her specialties were very pleasing to the audience, and never failed to be encored. Haverly's Mastodon Minstrels 17. Hannibal Williams in Shakespearean readings 21. J. F. Crawford (Capt. Jack) 13.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Donnelly and Girard appeared 6 in The Rainmakers to a full house; performance very satisfactory. Haverly's Minstrels appeared 7 to a good topheavy house. Otis Skinner presented Villon the Vagabond 8 and matinee 9. His Grace de Grammont night of 9 to fair house only.==ITEM: Minnie Maddern Fiske is booked for 21, 22 in The Queen of Liars and A Doll's House. Manager Greenwall is making extra efforts to make this the banner engagement of the season.

EL PASO.—MYAR'S OPERA HOUSE (A. B. McKie, manager): Lillian Lewis in Cleopatra 7, 8 to the capacity of the house. Good co. Baufort ballet quite a feature, and well received. Miss Lewis was suffering from a severe cold, and not at her best. Robert Downing 13.

WACO.—THE GRAND (Sid H. Weis, manager): Otis Skinner presented Villon the Vagabond 4 to a large and fashionable audience. Best performance of the season. Alexander Salvini 11 to the capacity of the house, and at advanced prices. S. R. O. sign was displayed before the co. arrived. The performance and co. were excellent. Mr. Salvini was repeatedly called before the curtain. Yale's Twelve Temptations 27; Breezy Time 28; Fast Mail Feb. 3; Robert Mantell 4; A Turkish Bath 6.==ITEM: Manager Sid H. Weis left 12 for Galveston to spend a few days with friends and relatives. Since Mr. Weis assumed the management of the Grand several changes and improvements have been made.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Conroy and Fox 30 to a fair house. Performance good. Haverly's Minstrels 9; poor house, but larger than was deserved. Very poor entertainment. Alexander Salvini 18; Minnie Maddern Fiske 23; Yale's Twelve Temptations 31.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers): Haverly's Minstrels 14.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): House dark 5-11.

GAINESVILLE.—OPERA HOUSE (Paul Gallin, manager): Richards and Pringle's Georgia Minstrels gave a good performance to a large audience 8.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Otis Skinner, matinee and night, 6 to good business. Alexander Salvini, matinee and night 10 to packed houses. The Girl I Left Behind Me to fair business 11. Grau's Opera co. 13-18; Minnie Maddern Fiske 20; Wild West 21.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Haverly's Mastodon Minstrels 8; topheavy house; performance only fair. Hannibal A. Williams, reader, 14; Alexander Salvini 17.==MCDOUGALL OPERA HOUSE (Zintgraff and Pratt, managers): Richards and Pringle's Georgia Minstrels 11; big business; receipts, $357 at 25-35-50c. The performance was a tame affair. Callicotte Comedy co. 13-19.

DALLAS.—OPERA HOUSE (George Anzy, manager): Haverly's Minstrels as usual entertained a full house 6. Donnelly and Girard presented for the first time in this city The Rainmakers to large and responsive audiences 7, 8. The Girl I Left Behind Me co. did an excellent business 9. Otis Skinner in Villon the Vagabond, His Grace de Grammont, and The Merchant of Venice drew 10, 11 and matinee three of the largest audiences that ever witnessed a performance here and their appreciation was fully demonstrated at each performance.

ABILENE.—B. AND W. OPERA HOUSE (W. F. D. Batjer, manager): Heywood's Celebrities 10 to good business; excellent performance. Beach and Bowers' Minstrels 24.==ITEM: Business in this section has been uniformly good this season.

TEXARKANA.—GRIO'S OPERA HOUSE (Harry Ehrlich, manager): A good co. presented A Turkish Bath 8 to good business; performance very satisfactory. Haverly's Minstrels 11; first-class audience in every sense.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): Turkish Bath to a well-filled house 9; audience delighted.

TYLER.—GRAND OPERA HOUSE (C. B. Epes, manager): House dark 5-11. Haverly's Minstrels 15; Vale's Twelve Temptations 17.

VICTORIA.—HAUSCHILD OPERA HOUSE (Hauschild Brothers, managers): Beach and Bowers' Minstrels 11 to the largest house of the season. Performance excellent, but very much cut. A Turkish Bath 27.

HONEY GROVE.—GRAND OPERA HOUSE (T. F. Williamson, manager): A Turkish Bath 10; large and well-pleased audience; performance first-class; excellent co. Nashville Students 22; Maloney's Wedding Feb. 3.

LOCKHART.—OPERA HOUSE (Sam Lissner, manager): The Luling Dramatic co. (amateurs) played Above the Clouds to crowded houses 1-3. House dark 10-17.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The evening of 6 was given over to the grand ball in honor of the inauguration of Governer Heber M. Wells—Utah's first governor—a Utah boy, and the best actor in the State. Governor Wells has been for a number of years the most prominent member of the Home Dramatic Club. The Orpheus Club, under the direction of W. L. Hirskell, presented burlesque of Romeo and Juliet 7, 8 to good houses. Harry Shearman as Juliet was very fetching. In Old Kentucky 10, 11 to packed houses. Coming: 1492.==GRAND OPERA HOUSE (J. B. Rogers, manager): The Silver Lining week of 6 to fair business.==LYCEUM THEATRE (Maltese and Pyper, managers): Scene from Ingomar for curtain-raiser followed by My Awful Dad; fair business week of 6.==ITEMS: Glen Miller, critic of the Salt Lake *Tribune*, is now a full fledged Senator in the Utah Legislature ("Biff" Hall please write).—Harry Corson Clark was on at the Lyceum week of 6, and got a good reception.—Laura Burt, the Madge Brierly of In Old Kentucky, was entertained by the Cambrian Association of Utah. John James, one of the promoters of the Eisteddfodd, had charge of the affair.—Professor Oscar Eliason is to go out for a season under the management of W. W. Tillotson.

LOGAN.—THATCHER'S OPERA HOUSE (Guy Thatcher, manager): House dark week 6-11. Defaulter 20; Uncle Josh Spruceby 27.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Dan McCarthy in Cruiskeen Lawn to a small audience, though larger than the co. deserved 9. The only redeeming feature was the orchestra. U. V. M Glee and Banjo Clubs to a good house 13. J. E. Toole in Killarney and the Rhine 24; Sowing the Wind 29.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Dan McCarthy 10 to fair business. Rice's 1492, 13; 200 were turned away from the box-office. James Toole 23.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, lessee and manager): The Tornado to a big house 13; the audience well satisfied. The date of Sousa's Band was canceled and the house is dark the rest of the week.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Orrin A. Neal, manager): Al G. Field's Minstrels surpassed themselves at this house 13, giving a performance that highly delighted the tremendous audience in attendance and "breaking the record" of business at this house. Not only was the S. R. O. sign put up early in the evening, but scores of people had to be turned away. When Uncle Dan Emmett appeared on the stage he was greeted with tremendous applause. The venerable gentleman seemed to be gratefully affected by the cordiality of his reception.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Land of the Midnight Sun 10 to good house. Cosgrove and Grant's co. in The Dazzler 13 drew one of the largest houses of the season. Al. G. Field's Minstrels 15 had a tremendous audience which gave them an enthusiastic reception. South Before the War 18; Sowing the Wind 22; The Rainmakers 23; The Derby Winner 24, 25; Camille D'Arville in Madeleine, or the Magic Kiss 29, 30.

PETERSBURG.—ACADEMY OF MUSIC: House dark 13-18.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): South Before the War 14 to packed house. Conroy and Fox 28; Little Trixey Feb. 4.

WASHINGTON.

SEATTLE.—THEATRE (P. B. Hyner, business manager): Schilling's Minstrels 4; good performance to packed house. Lincoln J. Carter's Defaulter 6, 7; good houses in spite of inclement weather. The extensively advertised sensational feature, the double leap for life, did not materialize, thus disappointing the audiences, and making the piece decidedly tame.==CORDRAY'S THEATRE (W. M. Russell, resident manager): Annual show of the local T. M. A. 6; packed house and very satisfactory entertainment. The popular Smith-Lieb comb. continues to hold the boards.

NEW WHATCOM.—LIGHTHOUSE THEATRE (E. E. Whitmore, manager): Jolly Joe Cawthorne and his comedy co. presented A Fool for Luck to good business 10; good co.

TACOMA.—TACOMA THEATRE (S. C. Heilig, manager): Charles E. Schilling's Minstrels 6; light business. The music by the band was excellent, as was also the acrobatic feats of La Rosa Brothers.==NINTH STREET THEATRE (J. M. Howell, manager): House dark 6-11; Thomas Keene 17, 18.==ITEM: Mrs. G. Harry Wright, known on the stage as May Seamour, has made her home in Tacoma, and abandoned theatrical life.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Effie Ellsler in As You Like It to a large audience 11.

WEST VIRGINIA.

SISTERSVILLE.—BIJOU OPERA HOUSE (G. B. Thompson, manager): A Trip to Chinatown 9; large and appreciative audience. Howarth's Hibernica 11 to a good house; performance poor; Guy Brothers' Minstrels 13.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): William Hoey in Globe Trotter to fair business 7. Dazzler 8 to fair business. Rice and Barton 10; poor business. Lost in New York 27; Otis Skinner 30.==ITEM: Misses Harding and Leslie, acrobatic team, joined the Dazzler co. here.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): The Dazzler to fair business 9. Charles A. Gardner in The Prize Winner to good business 11-14. Harry Webber's Ideals 20-25; Lost in New York 27; Otis Skinner 31.

WHEELING.—OPERA HOUSE (F. Riester, manager): Alabama 10; entire house sold and having an open date they were induced to play Saturday to two good houses; co. gave entire satisfaction. James O'Neill 21; Herrigan 27; Niobe 29.==GRAND OPERA HOUSE: A Country Merchant 9-11, with Charles Cowles in the title-role to very good business. The Prodigal Father 13-15, return date, to good business. Batch of Blunders 20-22; Lost in New York 23-25; Green Goods Man 27-29; Florence Bindley 30-Feb. 1.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Devil's Auction 9; good house to a fair performance. Pair of Kids 17.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): House dark this week. Herrmann booked for 13, canceled. Abbie Carrington Concert co. 15; Nellie McHenry 17.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Dark 18-25.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): Ezra Kendall played A Pair of Kids to a good house 16.==CENTRAL CITY OPERA HOUSE (A. C. Wright, manager): Lee Richardson in fancy bicycle riding 18.==ITEM: The Central City Opera House has recently been sold, and will be managed by Professor A. C. Wright, the cornet virtuoso.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Huber, manager): Dark 6-11.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Country Circus 12 to S. R. O. Land of the Living 18; vaudeville 23; Charley's Aunt 30.==LAKESIDE AUDITORIUM (E. R. Harding, manager): House dark week 5-11. A Modern Woodman 19; Orpheus Club 14.

CHIPPEWA FALLS.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Ezra Kendall's Pair of Kids 9; fair house and fair performance. Irene Hernandez made the hit of the evening.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): House dark 13-25.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Wang pleased a large house 8. Salber and Martin's U. T. C. afternoon and evening 11 to fair business. Della Pringle opened a week's engagement 13 in repertoire to a crowded house. Black Crook 22.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): A Pair of Kids to a small house; fair performance. Gus Heege in A Genuine Gentleman 15; Wang 20.

BARABOO.—THE GRANDE (Butler and Shults, managers): Nellie McHenry 16.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Abbie Carrington in concert 4 to a small house. The Wife 24.

GREEN BAY.—TURNER OPERA HOUSE (J. H. Nevins, manager): Shore Acres 21.==OPERA HOUSE (S. Bender, manager): Nothing booked at this house until April.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): Devil's Auction 10 to an appreciative audience of large size. Abbie Carrington Concert co. 13 played to a small house. Herrmann the Great 21.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): House dark this week

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Rhea opened 13 in Josephine to a big house. The students of Laval College attended in a body with their flags and band and rendered a number of musical selections between waits. They also presented Rhea with several baskets of flowers. Lyons L. Adams gave a creditable performance of Napoleon, but the rest of the cast were rather disappointing. Nell Gwynne 16, 17; Potter and Bellew 20-25.==THEATRE ROYAL (Sparrow and Jacobs, managers): Dan McCarthy in The Cruiskeen Lawn opened 13 to S. R. O. There is an almost twin resemblance in the plot and character of Mr. McCarthy's various productions; as they resemble each other equally in their success this is of minor consequence. That their patriotic sentiments go right home to the hearts of the Royal's patrons cannot for a moment be doubted. The co. is a good one, and the scenery picturesque. Cotton King 20-25.==OPERA FRANCAIS (Societe Francais, managers): Halevy's Le Juive produced 9 made an emphatic hit, indeed most people pronounce it the best thing the co. has done this season. Haydee and Martha are underlined for a speedy production. A meeting of the shareholders was held last week, and stock found to be in a most satisfactory condition. M. Durion has sailed for Europe to engage artists for next season when the productions will be put on in better style than ever.==ITEMS: Eva Taylor, of the Jack Hathaway co., has been the guest of Mrs. O. B. D. Varney for the past week. Kellar comes to the Queen's shortly. Rhea will lecture on Napoleon to the Laval students while in Montreal. During the stay of 1492 last week a good deal of unnecessary excitement was caused, and a good deal of nonsense talked because a few ill-advised individuals had the bad taste to hiss the American flag on Monday night. From that on the papers were flooded with interviews with Mr. Rice, who came on from New York, criticisms, affirmations, and contradictions. Mr. Rice claims that there was not the slightest attempt at advertisement in the whole affair, and that his co. can draw on its own merits. The last remark is quite true, as any one who saw 1492 can testify. Nevertheless it is certain that the business did not in any way suffer from the extra excitement caused, and 1492 did one of the biggest weeks of the season.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Walker Whiteside presented Hamlet 3, and Richelieu 14, to good business. Thomas Q. Seabrooke in The Speculator 20-22; Emily Bancker in Our Flat 23-25.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): The American Girl opened 13 to a large house. It is a fairly good co., and will no doubt do good business. The rest of the week Dan McCarthy 20-25.==CRYSTAL THEATRE (Frank Lewis manager): Coon Wilson, the wonderful seven ball juggler, is the attraction in the lecture hall, and A. C. Lawrence, Maggie Bennett, and Master Abbett please large audiences.==AUDITORIUM (I. E. Luckling, manager): Sousa's Band 20, 21.

QUEBEC.—ACADEMY OF MUSIC (Sewell and Knox, managers): A. Y. Pearson's Stock co. 13-18; big house opening night. Same co. 20-25.==THEATRE ROYAL (Randolph Daly, manager): Lillian Tucker co. 6-11; fair business. Same co. 13-18.==ITEMS: Sewell and Knox, managers of the Academy, have every reason to be proud of their success as managers of this house, as every co. has played to good business since they took over the management. Madame Albani opens her American and Canadian tours here in a big concert, assisted by local amateurs 27, it being the opening day of our big Winter carnival. The Montreal French Opera co. comes to the Academy of Music carnival week.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Julia Stuart's co. finished a three nights' engagement in East Lynne 8 to a large house; first-class performance. Miss Stuart received numerous curtain calls. The co. remained over here for a week, and on 14 presented the military comedy Ours. Good performance to a large house.==ITEM: Mrs. Stuart was presented by the Queen's College Hockey Club with a beautiful bouquet of flowers tied with the college colors.—The pupils of the Notre Dame Convent will present The Tyrolean Queen 21, 22.

ST. THOMAS.—NEW GRAND OPERA HOUSE (H. G. Hunt, manager): House dark.==DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Mr. and Mrs. Robert Wayne in repertoire 6 week. The houses were only fair during the opening nights, but they improved later on, and the houses for the week were quite satisfactory.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): The Garrick Club, of Chatham, gave its first public performance of David Garrick 7, to a large and critical audience. Master and Man next, 15.

VICTORIA.—THEATRE: Robert Jamieson in A Fool for Luck 6; fair house.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): Rhea 1; matinee and evening at increased prices. J. R. Toole in Killarney and the Rhine 3; to small house. Robert Wayne and wife 20-22; Yeomen of the Guard, local, 28, 29.

VANCOUVER.—OPERA HOUSE (O. G. Evan-Thomas, manager): Joe Cawthorne with his excellent co. delighted a good audience 18. Effie Ellsler 15, 16.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): Marks Brothers in repertoire 6-11 to fair business. Julia Stewart canceled date of 18. John Toole in Killarney and the Rhine 16.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadlar, manager): J. E. Toole 9 in Killarney and the Rhine to a fair house; performance fair. Tyrolean Troubadours 13 to a large and fashionable audience. Ella Cameron co. return dates 27-29.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): The Webling Sisters, elocutionists and readers, 13; J. E. Toole 17, 18.==GRANT'S HALL (Grant Brothers, proprietors): Harry Lindley co. 13-18 to good business.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): A Texas Steer 16; Faustleroy, local, 17; Walker Whiteside 22.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): House dark 6-13; Tim Murphy 15; Thomas Q. Seabrooke 19; Walker Whiteside 20.

WOODSTOCK.—OPERA HOUSE (Charles A. Pynee, manager): Mr. and Mrs. Robert Wayne in repertoire 13-15 to fair houses at popular prices. Performances satisfactory. Master and Man 18; Walker Whiteside in Hamlet 21; Whitney Opera co. in Rob Roy Feb. 7.==ITEM: E. A. Fuller has resumed his position as treasurer of the Opera House, replacing J. P. McBeath.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BREEZY TIME (Fitz and Webster): Tyler, Tex., Jan. 21, Palestine 22, Corsicana 23, Terrell 24, Waxahachie 25, Hillsboro 27, Waco 28, Belton 29, Temple 30, Taylor 31, Austin Feb. 1.

ANDREW MACK (Myles Aroon; D. W. Truss and Co., mgrs.): Yonkers N. Y., Jan. 21, Newburg 22, Albany 23, Johnstown 24, Schenectady 25.

A BOWERY GIRL (Harry Williams, mgr.): Hoboken, N. J., 21, 22.

ALABAMA (Clement Bainbridge, mgr.): Akron, O., Jan. 21, Canton 22, Uhrichsville 23, Coshocton 24, Youngstown 25, Chillicothe 27, Dayton 28, Crawfordsville, Ind., 29, Rockville 30, Veedersburg 31, Lodoga Feb. 1, Chicago, Ill., 3-8.

A THOROUGHBRED (George D. Louden, bus. mgr.): Massillon, O., Jan., 22, Wooster 23, Newark 25, Coshocton 27, Circleville 28, Jackson 30, Chillicothe 31.

A RAILROAD TICKET: Minneapolis, Minn., Jan. 19-25.

ANDERSON THEATRE: Sheldon, Ill., Jan. 20-25.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Boston, Mass., Jan. 6—indefinite.

AUGUSTIN DALY'S STOCK CO.: New York City.—Indefinite.

A CRACKER JACK: Scranton, Pa., Jan. 20-22, Wilkesbarre 23-25, Reading 27-29.

A TURKISH BATH (E. H. Macoy, mgr.): La Grange, Tex., Jan. 24, Victoria 27, Laredo 29, Cuero Feb. 1, Waco 8.

ARTHUR C. SIDMAN (A Summer Shower; E. J. Dellinger, mgr.): Lansingburg, N. Y., Jan. 23, Penn Yan, 28, Lyons, 29, Rochester 30-Feb. 1, Binghamton 3-5, Scranton, Pa., 6-8, Wilkesbarre 10-12.

A BAGGAGE CHECK (Binney's; W. S. Butterfield, mgr.): Canton, O., Jan 21, Tiffin 22, Columbus 23-25, Richmond, Ind., 27, Hamilton, O., 28, Seymour, Ind., 29, Columbus 30, Washington 31, Vincennes Feb. 1, Evansville 2.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Hot Springs, Ark., Jan. 23, Dallas, Tex., 24, 25, Fort Smith, Ark., 27, Springfield, Mo., 28, Joplin 29, Fort Scott, Kans., 30, Ottawa 31, Topeka Feb. 1, St. Joseph, Mo., 3, Atchison, Kans., 4, Leavenworth 5.

ALBERT TAYLOR: Henderson, Tex., Jan. 21, Jacksonville 22, 23, Rush 24, 25.

A BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6—indefinite.

AN AMERICAN GIRL (A. Q. Scammon, mgr.): Meadville, Pa., Jan. 21, Titusville 22, New Castle 23, Butler 24, Beaver Falls 25, Louisville, Ky., Feb. 1.

A TEXAS STEER (Hoyt and McKee, props.): Flint, Mich., Jan. 21, Lansing 22, Kalamazoo 23, Jackson, 24, South Bend, Ind., 25, Chicago Ill., 26-Feb. 1, Racine, Wis., 3, Beloit 4.

A HAPPY LITTLE HOME (George B. Monroe): Omaha, Neb., Jan. 21, Des Moines, Ia., 23.

AUGUSTIN DALY'S ROAD CO.: Brooklyn, N.Y., Jan. 20-25.

BOUCICAULT-MARTINOT: Boston, Mass., Jan. 6—indefinite.

BEN HUR (W. C. Clark, mgr.): Woonsocket, R. I., Jan 20-22, Lawrence, Mass., 29-Feb. 1.

BUNCH OF KEYS (Gus Bothner, mgr.): Pontiac, Mich., Jan. 21, Defiance, O., 22, Fort Wayne, Ind., 23, St. Mary's, O., 24, Lebanon 25, Cincinnati 26-Feb. 1.

BUBB COMEDY (George H. Bubb, mgr.): Rockland, Me., Jan. 20-25, Lewiston 27-Feb. 1.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Trenton, N. J., Jan. 22, Paterson 23-25, Brooklyn, E. D., 27-Feb. 1, New York city 3-8.

BURMAH: Lynn, Mass., Jan. 23-25.

BROWN'S COMEDIANS (J. G. Brown, mgr.): Painesville, O., Jan. 20-25.

BALDWIN MELVILLE: Birmingham, Ala., Jan. 20-25.

CARRIE LOUIS (John Himmelein, mgr.): Mansfield, O., Jan. 20-25.

COON HOLLOW: Syracuse, N. Y., Jan. 21, 22, Watertown 23, Fulton 24, Auburn 25, Rochester 27-29, Cohoes 30, Albany 31, Feb. 1, Troy 3, 4, Saratoga 5, No. Adams, Mass., 6, Plattsburg, N. Y., 7.

CECIL SPOONER (B. S. Spooner, mgr.): Tyrone, Pa., Jan. 20-25, Lancaster 27-Feb. 1, Norristown 3-8.

CORSE PAYTON (David J. Ramage, mgr.): Bradford, Pa., Jan. 20-25, Williamsport 27-Feb. 1, Scranton 3-8.

CHAUNCEY OLCOTT (Augustus Piton, mgr.): New York city, Jan. 20-25.

COOL'S BIG STOCK CO. (Floy Crowell and Charles Mortimer): Youngstown, O., Jan. 20-22, Warren 23-25, Findlay 27-Feb. 1, Bucyrus 3-8.

CHARLEY'S AUNT (Western): Eldorado, Kans., Jan. 21, Mason City, Mo., 22, Charles City 23, Independence 24, Clinton 25.

CHASE-LESTER: Oskaloosa, Ia., Jan. 20-25.

CHOATE DRAMATIC: Morris, Ill., Jan. 24, Marseilles 25.

CHARLEY'S AUNT (No. 1; Charles Frohman, mgr.): Brooklyn, N. Y., Jan. 20-25, Baltimore, Md., 27-Feb. 1.

COLLOM AND RUSSELL'S COMEDIANS: Long Branch, N. J., Jan. 21, 22, Rahway 23-25.

CHIMMIE FADDEN (Charles H. Hopper): New York city Jan. 13—indefinite.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Baltimore, Md., Jan. 20-25, Philadelphia, Pa., 27-Feb. 1.

CHARLES COWLES (A Country Merchant): Louisville, Ky., Jan. 19-25.

COTTON KING (Western; W. A. Brady, mgr.): Montreal, Can., Jan. 20-25, Toronto 27-Feb. 1.

COTTON KING (Eastern; W. A. Brady, mgr.): Savannah, Ga., Jan. 21, Jacksonville, Fla., 22, Brunswick, Ga., 23, Macon 24, Americus 25, Montgomery, Ala., 27, Selma 28, Pensacola, Fla., 29, Mobile, Ala., 30.

CROW SISTERS COMEDY: Chillicothe, Mo., Jan. 20-25.

CRUISKEEN LAWN: Toronto, Ont., Jan. 20-25.

DOWN ON THE FARM: Brooklyn, N. Y., Jan. 27-Feb. 1, Philadelphia, Pa., 3-8.

DONNELLY AND GIRARD: Wilmington, N. C., Jan. 21, Raleigh 22, Norfolk, Va., 23, Richmond 24, Washington, D. C., 27-Feb. 1.

DANIEL A. KELLY: Fall River, Mass., Jan. 23-25.

DE HAVEN COMEDY (Eugene Rook, mgr.): Chillicothe, O., Jan. 20-25, Pomeroy 27-Feb. 1, Ironton 3-8.

DELLA PRINGLE: Austin, Minn., Jan. 20-25.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Washington, D. C., Jan. 20-25.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Detroit, Mich., Jan. 20-25, Pittsburg, Pa., 27-Feb. 1, Buffalo, N. Y., 3-8.

DELMONICO'S AT SIX (J. M. Ward, mgr.): Chicago, Ill., Jan. 19-25.

EMILY BANCKER (Our Flat; Thomas W. Ryley, mgr.): Toronto, Ont., Jan. 23-25.

EFFIE ELLSLER: Victoria, B. C., Jan. 21, Tacoma, Wash., 22, 23, Olympia 24, 25, Portland, Ore., 26-29, Dalles 30, Umatilla 31.

ENEMIES FOR LIFE: (Lee Moses, bus. mgr.): Elizabeth, N. J., Jan. 21, Frankford, Pa., 22, Reading 23-25.

ELDON'S COMEDIANS: Alexandria, Ind., Jan. 20-25, Anderson 27-31, Middletown Feb. 1.

E. H. SOTHERN (Daniel Frohman, mgr.): Boston, Mass., Jan. 13—indefinite.

EIGHT BELLS (John F. Byrne, mgr.): Columbus, O., Jan. 21, 22, Springfield 23, Dayton 24, Middletown 25.

EMMA WARREN: Plaquemine, La., Jan. 20-25, Donaldsonville 27-Feb. 1, Opelousas 3-8.

ETHEL TUCKER (H. P. Meldon, mgr.): Olean, N. Y., Jan. 21, 22, Hornellsville 23-25.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Jan. 15—indefinite.

E. M. AND JOSEPH HOLLAND (Richard Mansfield, mgr.): Elmira, N. Y., Jan. 22.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Pittsburg, Pa., Jan. 20-25.

EDWARD M. FAVOR (A. Q. Scammon, mgr.): Waterbury, Conn., Feb. 3, Hartford 4, Bristol 5, Meriden 6.

EVELYN GORDON: Racine, Wis., Jan. 20-25.

ELLINWOOD PLAYERS: New Milford, Conn., Jan. 20-25.

EDITH ELLIS: Wheeling, W. Va., Jan. 21, 22.

FAUST (Griffith's; E. A. Church, mgr.): Louisville, Ky., Jan. 20-25, Danville 27, Winchester 28, Mt. Sterling 29, Frankfort 30, Lexington 31, Paris Feb. 1, Portsmouth, O., 3, Ashland, Ky., 5, Huntington, W. Va., 6, Charleston 7, Gallipolis, O., 8.

FAUST (Joseph Callahan): Newark, N. J., Jan 20-25, Brooklyn, E. D. 27-Feb. 1.

FAUST (Morrison's Western): Cincinnati, O., Jan. 19-25.

FREDERICK WARDE: Des Moines, Ia., Jan. 22, Lincoln, Neb., 23, Omaha 24, 25.

FAST MAIL (Northern; Martin Golden, mgr.): Bridgeport, Conn., Jan. 20-22, Wallingford 23, Meriden 24, Waterbury 25, Winsted 27, Bristol 28, S. Manchester 29, Tariffville 30, Hartford 31, Willimantic Feb. 1, Putnam 3, Southbridge, Mass., 4, Bristol, R.I., 5, Pawtucket 6-8.

FAST MAIL (Southern; John B. Hogan, mgr.): Denison, Tex., Jan. 21, Gainesville 22, Dallas 23, Fort Worth 24, 25, Waxahachie 27, Hillsboro 28, Corsicana 29, Mexia 30, Calvert 31, Marlin Feb. 1, Waco 3, Temple 4, Belton 5, Bastrop 6.

FRIENDS AND MEXICO (Arthur C. Aiston, mgr.): Chattanooga, Tenn. Jan. 21, 22, Huntsville, Ala., 23, Nashville, Tenn., 24-25.

FERRIS COMEDIANS (Dick Ferris, mgr.): Bloomington, Ill., Jan. 23-25.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FANNY DAVENPORT: Milwaukee, Wis., Jan. 20-25.

FABIO ROMANI (Aiden Benedict, mgr.): Atlanta, Ga., Jan. 21, Birmingham, Ala., 22, Tuscaloosa 23, Meridian, Miss., 24, Jackson 25.

FIRE PATROL: Oneida, N. Y., Jan. 21, Baldwinsville 22, Fulton 23, Watertown 25.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Albany, N. Y., Jan. 21, 22, Schenectady 23, Utica 24, 25, Syracuse 27-29, Oswego 30, Lockport 31, Niagara Falls Feb. 1.

FLORA STANIFORD (J. G. Glasgow, mgr.): East Liverpool, O., Jan. 20-25, Brownsville, Pa., 27-Feb. 1, Charleroi 3-8.

FRAWLEY CO.: San Francisco, Cal., Jan. 6-Feb. 8.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Chicago, Ill., Jan. 19-25, Davenport, Ia., 26, Rock Island, Ill., 27, Marshalltown, Ia., 28, Des Moines 29, Cedar Rapids 30, Galesburg, Ill., 31, Cairo Feb. 1, Memphis, Tenn., 3-5, Jackson 6, Nashville 7, 8.

GIRL WANTED (Davis and Keogh, mgrs.): New York City Jan. 20-25.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa.—indefinite.

GAY PARISIANS (Charles Frohman, mgr.): Baltimore, Md., Jan. 20-25.

GREEN GOODS MAN (W. E. Gorman, mgr.): Marietta, O., Jan. 22, Pomeroy 23, Gallipolis 24, Jackson 25, Wheeling, W. Va., 27-29, Portsmouth, O., 31, Hillsboro Feb. 1.

GREAT BROOKLYN HANDICAP (Aubrey Mittenthal, mgr.): Kenton, O., Jan. 21, Lima 22, St. Mary's 23, 24, Upper Sandusky 25.

GRAHAM EARLE: Fayette, Mo., Jan. 20-25.

GUS HEEGE (Jacob Litt, mgr.): Chicago, Ill., Jan. 20-Feb. 1, So. Chicago 2, Joliet 3, Elgin 5, Rockford 6, Dubuque, Ia., 7, Moline, Ill., 8.

GALLAGHER AND WEST (O'Hooligan's Masquerade; W. B. Watson, mgr.): Lafayette, Ind., Jan. 21, Danville 22, Crawfordsville, 23, Greencastle 24, Terre Haute 25, Washington 27, Bedford 28, Shelbyville 28, Rushville 29, Greensburg 30.

GLORIANA (Ada Van Etta; Charles L. Young, mgr.): Duluth, Minn., Jan. 20, 21, West Superior, Wis., 22, Sioux City, Ia., 27, Omaha, Neb., 31-Feb. 1, Kansas City, Mo., 3-8.

HEART OF MARYLAND: New York city Oct. 22—indefinite.

HENRY IRVING: Richmond, Va., Jan. 20, 21, Charleston, S. C., 22, Savannah, Ga., 23, Atlanta 24, 25, New Orleans, La., 27-Feb. 1, Memphis, Tenn., 3, 4, Nashville 5, 6, Louisville, Ky., 7, 8.

HUMAN HEARTS (Wilson S. Ross, mgr.): Providence, R. I., Jan. 20-25, Fall River, Mass., 27, 28, New Bedford 29, 30, Taunton, 31-Feb. 1.

HOLDEN COMEDY: Lincoln, Neb., Jan. 20-25.

HOSS AND HOSS (Connors and Chapman, mgrs.): Pawtucket, R. I., Jan. 21, 22, Westerly 23, Willimantic, Conn., 24, Meriden 25.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Providence, R. I., Jan. 20-25, Springfield, Mass., 27, 28, Northampton 29, Holyoke 30, New Haven, Conn., 31.

HANFORD, SPENCER AND O'BRIEN (Frank G. Connolly, mgr.): Ithaca, N. Y., Jan. 21, Geneva 22, Lyons 23, Penn Yan 24, Elmira 25, Bradford, Pa., 27, Olean, N. Y., 28, Erie, Pa., 30, Fredonia, N. Y., 31, Buffalo Feb. 3-8.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Mt. Vernon, N. Y., Jan. 21.

HAMILTON PHILLIPS: Elwood, Ind., Jan. 20-25.

HUMANITY (W. A. Brady, mgr.): Waterbury, Conn., Jan 21, Hartford 22, Springfield, Mass., 23, Northampton 24, Holyoke 25, Meriden, Conn., 27, New Britain 28, Norwich 29, Woonsocket, R. I., 30, Medford, Mass., 31, Pawtucket, R. I., Feb. 1.

ION CARROLL: Saegerstown, Pa., Jan. 20-25.

IN SIGHT OF ST. PAUL'S (Atkinson and Calder, mgrs.): New York city Jan. 20-25, Harlem, N. Y., 27-Feb. 1.

JEAN RENOLDS (Renolds and Flury, mgrs.): Edwardsville, Ind., Jan. 20-25, Jerseyville 27-Feb. 1, Bellville 3-8.

JAMES B. MACKIE (Grimes' Cellar Door): St. Marys, O., Jan. 21, Lima 22, Findlay 23, North Baltimore 24, Chicago Junction 25, Shelby 27, Mansfield 28, Akron 29.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Cleveland, O., Jan. 20-25, Rochester, N. Y., 27-29, Auburn 30, Ithaca 31, Binghamton Feb. 1, Brooklyn, N. Y., 3-8.

JAMES O'NEILL (W. F. Connor, mgr.): Wheeling, W. Va., Jan. 21, Dayton, O., 22, Indianapolis, Ind., 23-25, St. Louis, Mo., 27-Feb. 1.

JAMES J. CORBETT (W. A. Brady, mgr.): Philadelphia, Pa., Jan. 20-25, Baltimore, Md., 27-Feb. 1.

JOHN DREW (Charles Frohman, mgr.): New York city Jan. 6—indefinite.

JOE CAWTHORN (A Fool for Luck; John W. Dunne, mgr.): Deer Lodge, Mont., Jan. 21, Anaconda 22, Butte 23-25, Great Falls 27, Helena 28, Livingston 29, Bozeman 30, Billings 31, Miles City Feb. 1, Jamestown, No. Dak., 3, Fargo 4, Grand Forks 5, Crookston, Minn., 6.

JESSIE MAE HALL (O. M. Hall, mgr.): Circleville, O., Jan. 20-25.

JOHN D'ORMOND: Mound City, Ill., Jan. 20-25, Paducah, Ky., 27-Feb. 1.

JAMES A. REILLY: Austin, Pa., Jan. 21, Dubois 22, Punxsutawney 23, 24, East Brady 25.

JOHN HARE (Clarence Fleming): Brooklyn, N. Y., Jan. 20-25.

JOHN E. BRENNAN (Tim the Tinker; Frank W. Lane, mgr.): Grafton, W. Va., Jan. 21, Clarksburg 22, Parkersburg 23, New Martinsville 24, Sistersville 25, Marietta, O., 27, Portsmouth 28, Ashland, Ky., 29, Ironton, O., 30, Jackson 31, Wellston Feb. 1, Pomeroy 3, Point Pleasant, W. Va., 4, Middleport, O., 5, New Lexington 6, Cambridge 7, Uhrichsville 8.

JOSEPH HART (A Gay Old Boy; D. W. Truss and Co., mgrs.): Bloomington, Ill., Jan 21, Peoria 22, Galesburg 23, Burlington, Ia., 24, Rockford, Ill., 25, Milwaukee, Wis., 26-Feb. 1, St. Paul, Minn., 3-8.

KITTIE RHOADES (George H. Abbott, mgr.): Morgantown, W. Va., Jan. 20-22, Fairmount 23-25, Clarksburg 27-Feb. 1, Grafton 3-8.

KATIE EMMETT (Hubert Sackett, mgr.): Hannibal, Mo., Jan. 21, Quincy, Ill., 22, Jacksonville 23, Peoria 24, Springfield 25, St. Louis, Mo., 26-Feb. 1.

KATIE PUTNAM (Will O. Wheeler, mgr.): Walla Walla, Wash., Jan. 21, Spokane 24, 25, Tacoma 27, Vancouver, B. C., 28, Nanaimo 29, Victoria 30, Seattle, Wash., 31, Feb. 1, Portland, Ore., 3-5, Salem 6, Albany 7, Eugene City 8.

KATHERINE ROBER: St. John, N. B., Jan. 20-25.

LIGHT ON THE POINT (A. H. Bremner, mgr.): Cincinnati, O., Jan. 19-25.

LEWIS MORRISON (E. J. Abram, mgr.): Indianapolis, Ind., Jan. 20-22, Evansville 23, Henderson, Ky., 24, Cairo, Ill., 25, Memphis, Tenn., 27, 28, Jackson 30, Nashville 31, Feb. 1, Atlanta, Ga., 3, 4, Rome 5, Birmingham, Ala., 6, Meridian, Miss., 7, Vicksburg 8.

LIMITED MAIL (Elmer E. Vance, mgr.): La Porte, Ind., Jan. 21, Kalamazoo, Mich., 22, Battle Creek 23, Charlotte 24, Saginaw 25, Bay City 27, Lansing 28, Jackson 29, Adrian 30, Defiance, O., 31, Paulding Feb. 1, Van Wert 3, Delphos 4, Lima 5, Piqua 6, Richmond, Ind., 7, Rushville 8.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 25—indefinite.

LYCEUM COMEDY (Commons and Henderson, mgrs.): Chickasha, O. T., Jan. 20-25, El Reno 27-Feb. 1.

LAND OF THE LIVING (Kahn and Myers, mgrs.): Milwaukee, Wis., Jan. 19-25.

LOST PARADISE: Taunton, Mass., Jan. 22.

LYCEUM THEATRE (Sharpley's): Sharon Springs, Ark., Jan. 20-25.

LITTLE TRIXIE (Fred Robbins, mgr.): Soldier's Home, Va., Jan. 22, Elizabeth City, N. C., 23, Suffolk, Va., 24, Richmond 27, 28.

LEWIS COMEDY: Hanover, Pa., Jan. 20-25.

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, mgr.): Philadelphia, Pa., Jan. 20-25.

LOST IN NEW YORK: Wheeling, W. Va., Jan 23-25.

McDOODLE AND POODLE (Rice and Barton's Comedians): Syracuse, N. Y., Jan. 23-25.

MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Fort Worth, Tex., Jan. 21, 22, Sherman 23, Dallas 24, 25, Hot Springs, Ark., 27, Little Rock 28, 29, Memphis, Tenn., 30, Indianapolis, Ind., Feb. 3-5, Toledo, O., 6-8.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Jonesboro, Ark., Jan. 21, Newport 22, Helena 23, Pine Bluff 27, Paris, Tex., 31, Terrell Feb. 5, Tyler 8.

MIDNIGHT SPECIAL: Paterson, N. J., Jan. 21, 22.

MADAME SANS-GENE (Augustus Pitou, mgr.): Washington, D. C., Jan. 20-25, Harlem, N. Y., 27-Feb. 1, Brooklyn 3-8.

MARIE WELLESLEY (Obee and Wilson, mgrs.): Des Moines, Ia., Jan. 20-Feb. 1, Marshalltown 3-8.

MODJESKA (Frank L. Perley, mgr.): Cincinnati, O., Jan. 20-25, Chicago, Ill. 27-Feb. 8.

MAUDE HILLMAN (W. G. Snelling, mgr.): Red Bank, N. J., Jan. 20-25, Frankford, Pa., 27-Feb. 1.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Brooklyn, E. D., Jan. 20-25.

MINNIE SEWARD: New Britain, Conn., Jan. 20-25, Nashua, N. H., 27-Feb. 1.

MR. AND MRS. ROBERT WAYNE: Guelph, Ont., Jan. 21, 22.

NELLIE MCHENRY (J. B. Delcher, bus. mgr.): St. Paul, Minn., Jan. 19-22, Minneapolis 23-25.

NAT C. GOODWIN (George J. Appleton, mgr.): Chicago, Ill., Jan. 13-Feb. 9.

NEIL BURGESS: New York city Nov. 2—indefinite.

NICKERSON COMEDY: Fall River, Mass., Jan. 20-25, Fitchburg 27-Feb. 1.

NATIONAL COMEDY: Pomeroy, Ia., Jan. 21, 22, Manson 23-25.

OTIS SKINNER (J. J. Buckley, mgr.): Memphis, Tenn., Jan. 20-22, Columbia 23, Nashville 24, Evansville Ind., 25.

OLD GLORY (W. A. Brady, mgr.): Laconia, N. H., Jan. 21, Franklin Falls 22, Nashua 23, Amesbury, Mass., 24, Haverhill 25, Portsmouth, N.H., 27, Portland, Me., 28, 29, Augusta 30, Bangor 31, Feb. 1.

ONE OF THE BRAVEST: Philadelphia, Pa., Jan. 20-25.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Dayton, O., Jan. 21, Zanesville 22, Canton 23, Youngstown 24, Erie, Pa., 25, Buffalo, N. Y., 26-31.

OLIVER BYRON (J. P. Johnson, mgr.): St. Augustine, Fla., Jan. 21, Brunswick, Ga., 22, Macon 23, Montgomery, Ala., 24, Mobile 25, New Orleans, La., 26-Feb. 1, Baton Rouge 3, Natchez, Miss., 4, Vicksburg 5, Greenville 6, Pine Bluff, Ark., 7, Little Rock 8.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Guthrie, Ky., Jan. 21, Elkton 22.

ON THE BOWERY (Davis and Keogh, mgrs.): Pittsburg, Pa., Jan. 20-25, Newark, N. J., 27-Feb. 1, Brooklyn, N. Y., 3-8.

OLGA NETHERSOLE (Charles and Daniel Frohman, mgrs.): Philadelphia, Pa., Jan. 27-Feb. 1.

PETER F. DAILEY (The Night Clerk, Rich and Harris, mgrs.): New York city Jan. 20-25.

PAYTON COMEDY: Phoenix, Ariz., Jan. 20-25.

PAIR OF KIDS: Waupun, Wis., Jan. 21.

PUNCH ROBINSON: Nashville, Tenn., Jan. 20-25.

PUDD'NHEAD WILSON: Chicago, Ill., Jan. 13-25.

ROBERT DOWNING: New Orleans, La., Jan. 19-25, Pensacola, Fla., 27, Mobile, Ala., 28, Montgomery 29, Columbus, Ga., 30, Macon 31, Thomasville Feb. 1, St. Augustine, Fla., 3, Jacksonville 4, Savannah, Ga., 5, Charleston, S. C., 7.

ROBERT GAYLOR (W. A. Brady, mgr.): Chicago, Ill., Jan. 27-Feb. 1.

ROBERT MANTELL (D. A. Bonta, mgr.): New Orleans, La., Jan. 19-25, Galveston, Tex., 27, 28, Houston 29, 30, San Antonio 31, Feb. 1, Austin 3, Waco 4, Fort Worth 5, 6, Dallas 7, 8.

ROLAND REED (E. B. Jack, mgr.): Chicago, Ill., Jan. 13-25, Philadelphia, Pa., 27-Feb. 1.

RICHARD MANSFIELD: Galveston, Tex., Jan. 21, 22, Houston 23, San Antonio 24, Austin 25, Fort Worth 26, Dallas 27, 28, Hot Springs, Ark., 29, Little Rock 30, Memphis, Tenn., 31, Feb. 1, Nashville 3, Louisville, Ky., 4, Paris 5, Lexington 6.

RUSH CITY (Davis and Keogh, mgrs.): Lynn, Mass., Jan. 22, Haverhill 23, Lawrence 24, Lowell 25, Hartford, Conn., 27, Holyoke, Mass., 28, Springfield 29, New Haven, Conn., 30-Feb. 1.

ROBERT BARRETT: Middletown, Conn., Jan. 20-25.

RICE'S COMEDIANS (Thomas F. Stratton, mgr.): Rome, N. Y., Jan. 20-25, Auburn 27-Feb. 1.

RHEA (Rich and Maeder, mgrs.): Watertown, N. Y., Jan. 21, Elmira 24, Utica 27, Albany 29, 30, Troy 31, Feb. 1, Brooklyn 3-8.

REDMOND DRAMATIC: Luverne, Minn., Jan. 20-25.

ROBERT HILLIARD (W. G. Smyth, mgr.): Cleveland, O., Jan. 21, 22, Philadelphia, Pa., 27-Feb. 1.

RICH AND BRILL COMEDIANS: West Burke, Vt., Jan. 21, McIndoes 22, Lyndon Falls 23, Whitefield, N. H., 24, Lancaster 25.

SIDEWALKS OF NEW YORK: St. Louis, Mo., Jan. 20-25.

STUART ROBSON (W. R. Hayden, mgr.): New York city Jan. 7—indefinite.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Cincinnati, O., Jan. 20-25, Indianapolis, Ind., 27-29, Peoria, Ill., 30, Bloomington 31, Terre Haute, Ind., Feb. 1, Pittsburg, Pa., 3-8.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Marion, Ind., Jan. 24, Muncie 27, Noblesville 28, Danville, Ill., 31, Alexandria, Ind., Feb. 3, Hartford City 4, Dayton, O., 6-8.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Rochester, N. Y., 20-25, Lockport 27, Niagara Falls 28, Warsaw 30.

SHADOWS OF A GREAT CITY: Newark, N. J., Jan. 20-25, Boston, Mass., 27-Feb. 1, Providence, R. I., 3-8.

SHORE ACRES (William B. Gross, mgr.): Green Bay, Wis., Jan. 21, Oshkosh 22, Eau Claire, 23, Duluth, Minn., 24, 25, St. Paul 27-Feb. 1, Minneapolis 2-8.

SARAH BERNHARDT: New York city, Jan. 20—indefinite.

SHAFT NO. 2 (Jacob Litt, mgr.): Brooklyn, E. D., Jan. 20-25, New York city 27-Feb. 1, Pittsburg, Pa., 3-8.

SAVED FROM THE SEA: Cleveland, O., Jan. 20-25.

SPAN OF LIFE: Grand Rapids, Mich., Jan. 20-22, Detroit 23-25, Chicago, Ill., 27-Feb. 1.

SLAVES OF GOLD (W. T. Fennessy, mgr.): Findlay, O., Jan. 22, Toledo 24, 25, Sandusky 28, Goshen, Ind., 29, Elkhart 30, Chicago, Ill., Feb. 2-8.

SAWTELLE DRAMATIC: New London, Conn., Jan. 20-25, Putnam 27-Feb. 1.

SI PLUNKARD (Merle Norton, bus. mgr.): Ottawa, Kans., Jan. 23, Lawrence 24, Topeka 25.

SOWING THE WIND (J. M. Howard, mgr.): Chelsea, Mass., Jan. 21, Rockland 22, Plymouth 23, Woonsocket, R. I., 24, Keene, N. H., 25, Gardner, Mass., 27, Laconia, N. H., 28, Rutland, Vt., 29, Burlington 30, Montpelier 31, St. Albans Feb. 1, Montreal, P. Q., 3-8.

STRAIGHT TIP: Washington, D. C., Jan. 20-25.

THE WORLD AGAINST HER (Agnes Wallace Villa): Chicago, Ill., Jan. 19-25.

THE CAPTAIN'S MATE (Dittmar Brothers, mgrs.): Hartford City, Ind., Jan. 22, Soldiers' Home, O., 23, Lancaster 24, Nelsonville 25, Sistersville, W. Va., 28, Wheeling 30-Feb 1.

THE BURGLAR (A. Q. Scammon, mgr.): Cohoes, N. Y., Jan. 21, Ballston 22, Saratoga 23, Fairhaven, Vt., 24, Brandon 25, Burlington 27, St. Albans 28, Plattsburg, N. Y., 29, Keesville 30, Whitehall 31, Fort Edward Feb. 1.

THE DEFAULTER (E. C. Ellis, mgr.): Salt Lake City, Utah, Jan. 21, Ogden 22, Logan 23, Brigham 24, Denver, Col. Feb. 2-8.

THE DAZZLER: Cincinnati, O., Jan. 20-25.

THE TORNADO (Northern; Jay J. Simms, mgr.): Manchester, N. H., Jan. 21, Concord 22, Portsmouth 23, Portland, Me., 24, 25, Augusta 27, Bangor 28, Togus 29, Bath 30, Amesbury, Mass., 31, Chelsea Feb. 1, Waltham 3, Milford 4, Marlboro 5, South Framingham 6, Lawrence 7, 8.

THE RAJAH (M. Wilber Dyer, mgr.): Omaha, Neb., Jan. 22, 23, Council Bluffs, Ia., 24.

THE TORNADO (Southern; J. H. Huntley, mgr.): Wichita, Kans., Jan. 21, Eldorado 22, Wellington 23, Winfield 24, Arkansas City 25, Perry, Okl., 27, Guthrie 28, Oklahoma 29, Norman 30, Purcell, I. T., 31, Ardmore Feb. 1, Gainesville, Tex., 3, Denison 4, Sherman 5, Paris 6, Clarksville 7, Texarkana 8.

THE IDEALS (John A. Himmelein, mgr.): York, Pa., Jan. 20-25.

TONY FARRELL: Gardner, Mass., Jan. 21, Lowell 23-25.

THE SPORTING DUCHESS: New York city Aug. 29—indefinite.

TRILBY (No. 1; A. M. Palmer, mgr.): Philadelphia Pa., Dec. 30-Jan. 25, St. Louis, Mo., 27-Feb. 8.

TRIP TO THE CIRCUS: Reading, Pa., Jan. 21, 22, Lancaster 23-25.

TRILBY (Western; W. A. Brady, mgr.): Jersey City, N. J., Jan. 20-25, Syracuse, N. Y., 27-29, Rochester 30-Feb. 1.

THOMAS KEENE (S. F. Kingston, mgr.): Seattle, Wash., Jan. 20-22, New Whatcom 23, Vancouver, B.C., 24, 25, Victoria 27, 28, Portland, Ore., 29-31, Sacramento, Cal., Feb. 4, 5, Stockton 7, San Jose 8.

TRIP TO CHINATOWN (Hoyt and McKee, mgrs.): Fall River, Mass., Jan. 20-22, Pawtucket, R. I., 23-25, Boston, Mass., 27-Feb. 1.

TOWN TOPICS: Memphis, Tenn., Jan. 21, Little Rock, Ark., 22.

THE VENDETTA: Cincinnati, O., Jan. 20-25.

TRILBY (Southern; W. A. Brady, mgr.): Davenport, Ia., Jan. 21, Dubuque 22, Rockford, Ill., 23, Madison, Wis., 24, Joliet, Ill., 25, Cleveland, O., 27-Feb. 1.

TOO MUCH JOHNSON (Charles Frohman, mgr.): Lowell, Mass., Jan. 23.

THE FATAL CARD (No. 1): Washington, D.C., Jan. 20-25.

THE FATAL CARD (No. 2): Wilkesbarre, Pa., Jan. 21, Reading 22, Easton 23, New Brunswick, N. J., 24, Elizabeth 25, Jersey City 27-Feb. 1.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Philadelphia, Pa., Jan. 20-Feb. 15.

summer Night's Dream 11 to good business. One of the Bravest 13 to fair business. Allegory of America by local talent 14, 15 to fair business. ——DAVIS' THEATRE (George E. Davis, manager): Washburn Sisters in Fortuna, or The Princess Tough, 9-11 to large business. The Smugglers 13-15 to good business. ——THE FROTHINGHAM (Wagner and Reis, managers): Dark this week.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Princess Bonnie pleased a large audience 11. Byrnes Bros.' 8 Bells 16.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): The Fencing Master, with Katherine Germaine in the leading role, 9 to a delighted audience. Duncan Clark's Minstrels 11 to deserving poor business. Lillian Kennedy in A Midnight Frolic drew a large house 14.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): Kittie Rhoades closed a successful week in repertoire 11 to a packed house; co. superior. Stetson's U. T. C. 13; fair house, poor performance. Hi Henry's Minstrels 25. Lillian Kennedy 30.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): The Cotton King 9 to a fair-sized and much-pleased audience. Scenic effects good and co. excellent. Stetson's Uncle Tom's Cabin 15.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Battle of Gettysburg, poor business 4; performance excellent. Lost in New York 9 to S. R. O. Lou and Love 18. Black Crook 22.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Killarney gave ordinary performance to poor house 10. House dark 13-18.

FREELAND.—OPERA HOUSE (J. Slattery, manager): House dark Jan. 15-22.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Down Upon the Suwanee River to fair business 11. The Black Crook 14.

BRADFORD.—WAGNER OPERA HOUSE: Ethel Tucker closed a week's engagement 11 to packed houses. Corse Payton 20-25. The Cotton King 27.

MT. CARMEL.—BUNSIDE POST OPERA HOUSE (Joseph Gould, manager): House dark 13-18 owing to the Cecil Spooner co. failing to appear. In Old Maine, booked for the 15, canceled owing to sickness in the co.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): One of the Bravest 14 to S. R. O. house. ——ITEMS: Manager Byrne has secured the Mozart Orchestra, one of the finest organizations in the State for the remainder of the season. Derby Mascot 21; Black Crook 30.

EASTON.—ABEL OPERA HOUSE (Dr. W. K. Detwiller, manager): Thomas Q. Seabrooke delighted a small but appreciative audience 13 in his new comedy The Speculator. Augustin Daly's A Midsummer Night's Dream filled the house to the doors 14 and gave one of the most beautiful stage productions ever seen here.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): The Black Crook co. gave a very fair house 11. Brothers Byrne co. presented their spectacular production 8 Bells for the first time in this city 14; the performance was thoroughly enjoyed by the audience; the receipts were $750.25. ——JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): The Sages, hypnotists, are at this house all week and are giving universal satisfaction. ——ITEM: W. E. Flack, manager of Brothers Byrne 8 Bells co., is an old Johnstown boy, and he was kept very busy shaking hands with his many friends here.

TYRONE.—ACADEMY OF MUSIC (G. W. Hamersley, manager): U. T. C. 14; large audience; performance medium.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): Tim the Tinker 11 to fair-sized audience; fair performance.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersley, manager): The Cotton King to S. R. O. 10. One of the best attractions of the season. One of the Bravest 15 to fair business.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): Derby Mascot 14 to good business; performance very good. White Crook 16.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): The Lewis Repertory co. at popular prices 13-19; opening night to a packed house, balance of week business fair.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Edward Harrigan in Old Lavender 8 to good house. A Thoroughbred 11; fair house. Two Old Cronies 13 to small and dissatisfied audience. The Black Crook 18; Thomas E. Shea in repertoire week of 20-25; My Wife's Friend 23; The White Squadron 31.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Hi Henry's Minstrels 16; White Crook 18; Black Crook 29; Robinson's Opera co. for 20-27, canceled.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Hi Henry's Minstrels drew one of largest houses of the season 14 and gave general satisfaction. Katie Rooney in The Derby Mascot drew well and pleased fairly well 15. ——ITEMS: Manager Quirk booked Katie Rooney on short notice and then jumped into the bill-poster's clothes and had the play well billed and advertised in one day.

UNIONTOWN.—COOPER OPERA HOUSE (J. H. Blanchard, manager): House dark 13.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): Byrne Brothers 8 Bells 13 to S. R. O.; receipts $528; excellent performance.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): The Octoroon 13 to S. R. O. 8 Bells 15; S. R. O.; receipts over $400.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): Sages, the hypnotists, opened 6 for week but closed 9; business very poor. Alabama 14 to fair audience; performance excellent. My Wife's Friend 22; American Girl.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): A Thoroughbred 15 to good house; fair performance. Wills' Two Old Cronies 17.

CORRY.—WEEK'S THEATRE (L. A. White, manager): Two Old Cronies 9 to fair business; well-pleased audience. My Wife's Friend 27; The Fencing Master 29.

NORTH EAST.—SHORT'S OPERA HOUSE (F. J. Carpenter, manager): John A. Reilly in A German Soldier and the Broom Maker 14, 15 to fair business; performance good. Mr. Reilly has canceled his engagement at Bijou Theatre, Buffalo. Edward F. Vosburg in Forgiven 28.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): A Midsummer Night's Dream to a large and fashionable audience. Edward Harrigan 10 received hearty applause for his good work. A Thoroughbred played to light business 13. American Girl 20. Stetson's U. T. C. 23; On the Mississippi 25.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Killarney 9 to fair business. Black Crook 10; strong specialties to good business. Stetson's U. T. C. to excellent business. Cecil Spooner's Comedy co. 13-18 are playing to good business; performance very satisfactory. Fencing Master 21.

JEANNETTE.—OPERA HOUSE (Albert Pechin, manager): Leonzo Brothers closed a successful week 11. New York Comedy co. 18; Marcoe's U. T. C. 22. ——TURNER HALL: Hill's Specialty co. 16 for week. ——ITEM: Manager Pechin has released his assistant, Mr. Klein, and will hereafter handle the pasteboards himself.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis managers): Darkest Russia to a large and well-pleased audience 8. Lost in New York to fair business 11. Alabama was presented by Clement Bainbridge's most competent co. 15 to a fair-sized and thoroughly pleased audience, who showed their appreciation by several curtain calls. ——ITEM: Harry Showalter, of the Nasmith-Showalter comb., is visiting his parents in this place.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager): Madge Tucker closed a week's stand 11 to fair business. Miss Tucker was unfortunate in coming to this place at a time when local attractions opposed her. Two Old Cronies 18; Hi Henry's Minstrels 22.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): House dark 20-25.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): A Thoroughbred 9 to fair house; performance excellent. Princess Bonnie 10; receipts $1,140.50; performance perfect. An American Girl 20; Stetson's U. T. C. 25; My Wife's Friend 27; White Squadron 30; Forgiven Feb. 1.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): June Agnott 13-18; good business. The American Girl 21; My Wife's Friend 23.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): On Erin's Shores 13; excellent performance to good business; general satisfaction. Old Rube Tanner 17, 18; In Old Maine 23-25.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Hi Henry's Minstrels 11 to the largest house this season. Messrs. Deming and McNish kept the audience amused and responded to numerous encores. The Midnight Special 15, 16 to topheavy houses.

BLOOMSBURG.—OPERA HOUSE (W. O. Holmes, manager): Duncan Clarke's Female Minstrels 3 to small house; performance poor. Madge Tucker Comedy in repertoire to fair business 20; White Crook 31. Mozart Concert co. at Auditorium 23.

GREENSBURG.—KRAGGY'S THEATRE (R. G. Curran, manager): The Black Crook 13 to a packed house. Audience well pleased. The scenery and specialties were very fine. A Trip to the Circus 17, 18. Whitney Opera co. in The Fencing Master 22.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Thomas F. Martin, manager): A Twentieth Century Girl 15 under local auspices to a full house. William Cameron in his eccentric dancing was well received. A Lost Paradise 21 and In Old Kentucky, return date, 31. ——MASONIC HALL: The Adamowski String Quartette closed a series of chamber concerts arranged by Irving P. Irons 17 to a large house.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. R. Bliven, manager): The house was occupied entirely by local affairs week of 13. Daniel A. Kelly, booked for 21, canceled. Hoss and Hoss 23; Special Delivery 31. ——ITEM: T. A. Conyers was here 16 in advance of Hoss and Hoss.

PAWTUCKET.—OPERA HOUSE (Fred D. Stradin, manager): Joseph Murphy 10, 11 and matinee 11 to phenomenal business; people standing and turned away at each performance. Mr. Murphy is a warm personal friend of the Mayor and other officials of this city and his visit was made very pleasant to him. ——AUDITORIUM (J. W. Mieklejohn and Co., managers): Russell H. Conwell in lecture, "Acres of Diamonds" 14 to fair audience. Concert co. 29.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Burmah 14 had a good house but deserved a much larger. It was the best staged attraction at this house for a long time. Hoss and Hoss 18; Sowing the Wind 24.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Friends 8 to a large, select and enthusiastic audience.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): The Woodward Theatre co. packed the house every night last week. They remain week of 13. A. R. Wilbur's co. 20. ——ITEMS: A. R. Wilbur is forming an excellent repertoire co. here to number twenty people. It starts for the West Coast immediately after opening here.—Paul Tupper Wilks starts his American tour from this city in a week or so. His co. is now being formed.

TENNESSEE.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers): Katie Emmett in An American Boy 10, 11 played to good business. House dark 13-17; De Wolf Hopper Opera co. 18; Sherwood Grand Concert co. 22; Otis Skinner 23; Friends 24, 25; Lewis Morrison 31-Feb. 1; Richard Mansfield 3; Henry Irving and Ellen Terry 5, 6; Fanny Davenport 10, 11. ——GRAND OPERA HOUSE (Curry and Boyle, managers): Baldwin-Melville stock co. 6-11 played to fair business. Conroy and Fox in O'Flarity's Vacation 13-15 drew large houses. The best attraction seen here this season. A Country Merchant 30-Feb. 1; The Scout 18, 19; The Tornado 20-22. ——ITEM: Charles Payn, treasurer at the Vendome, left 12 with the Katie Emmett co. to act as treasurer while Manager Sackett is in St. Louis on business.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): A large and fashionable audience attended Midnight Hour and Picture Carnival by local talent 9. Oliver Byron in The Ups and Downs of Life 10; light house. Charles Gardner in the Prize Winner gave a good performance to small house 11. Cotton King 15; De Wolf Hopper 16; Sowing the Wind 20.

MEMPHIS.—LYCEUM THEATRE (John Mahoney, manager): Katie Emmett 8, 9 in her spectacular production, An American Boy, to fairly large and well-pleased houses. Conroy and Fox in O'Flarity's Vacation to only fair business 10, 11. Donnelly and Girard in their laughable success, The Rainmakers, 13-15 to large and well-pleased audiences. Coming: Otis Skinner in repertoire. ——THE GRAND: Camille D'Arville and her comic opera co. in Madeline; or, The Magic Kiss, 11, 12 to very large business. Charles H. Vale's Twelve Temptations 13 to a good house. Punch Robertson opened up a week's engagement 14 in The Midnight Bell at popular prices.

BRISTOL.—HARMELING OPERA HOUSE (Bunting and Mothner, managers): Bob and Alf Taylor 13 lectured on "Dixie and Yankee Doodle" to a crowded house. Audience well pleased. House dark 14-25.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Dark 7-14. Conroy and Fox 16.

TEXAS.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, lessees and managers): Spooner Dramatic co. 6-12 in repertoire to good business. F. E. Spooner in his Irish characters and little Alice Spooner in her specialties were very pleasing to the audience, and never failed to be encored. Haverly's Mastodon Minstrels 17. Hannibal Williams in Shakespearean readings 21. J. F. Crawford (Capt. Jack) 13.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Donnelly and Girard appeared 6 in The Rainmakers to a full house; performance very satisfactory. Haverly's Minstrels appeared 7 to a good topheavy house. Otis Skinner presented Villon the Vagabond 8 and matinee 9. His Grace de Grammont night of 9 to fair house only. ——ITEM: Minnie Maddern Fiske is booked for 21, 22 in The Queen of Liars and A Doll's House. Manager Greenwall is making extra efforts to make this the banner engagement of the season.

EL PASO.—MYAR'S OPERA HOUSE (A. B. McKie, manager): Lillian Lewis in Cleopatra 7, 8 to the capacity of the house. Good co. Baufort ballet quite a feature, and well received. Miss Lewis was suffering from a severe cold, and not at her best. Robert Downing 13.

WACO.—THE GRAND (Sid H. Weis, manager): Otis Skinner presented Villon the Vagabond 4 to a large and fashionable audience. Best performance of the season. Alexander Salvini 11 to the capacity of the house, and at advanced prices. S. R. O. sign was displayed before the co. arrived. The performance and co. were excellent. Mr. Salvini was repeatedly called before the curtain. Vale's Twelve Temptations 27, Breezy Time 29; Fast Mail Feb. 3; Robert Mantell 4; A Turkish Bath 6. ——ITEM: Manager Sid H. Weis left 12 for Galveston to spend a few days with friends and relatives. Since Mr. Weis assumed the management of the Grand several changes and improvements have been made.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Conroy and Fox 30 to a fair house. Performance good. Haverly's Minstrels 9; poor house, but larger than was deserved. Very poor entertainment. Alexander Salvini 18; Minnie Maddern Fiske 23; Yale's Twelve Temptations 31.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers): Haverly's Minstrels 14.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): House dark 5-11.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Richards and Pringle's Georgia Minstrels gave a good performance to a large audience 8.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Otis Skinner, matinee and night, 6 to good business. Alexander Salvini, matinee and night 10 to packed houses. The Girl I Left Behind Me to fair business 11. Grau's Opera co. 13-18; Minnie Maddern Fiske 20; Wild West 21.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Haverly's Mastodon Minstrels 8; topheavy house; performance only fair. Hannibal A. Williams, reader, 14; Alexander Salvini 17. ——MCDOUGALL OPERA HOUSE (Zintgraff and Pratt, managers): Richards and Pringle's Georgia Minstrels 11; big business; receipts, $357 at 25-35-50c. The performance was a tame affair. Callicotte Comedy co. 13-19.

DALLAS.—OPERA HOUSE (George Anzy, manager): Haverly's Minstrels as usual entertained a full house 6. Donnelly and Girard presented for the first time in this city The Rainmakers to large and responsive audiences 7, 8. The Girl I Left Behind Me co. did an excellent business 9. Otis Skinner in Villon the Vagabond, His Grace de Grammont and The Merchant of Venice drew 10, 11 and matinee three of the largest audiences that ever witnessed a performance here and their appreciation was fully demonstrated at each performance.

ABILENE.—B. and W. OPERA HOUSE (W. F. D. Butler, manager): Heywood's Celebrities 10 to good business; excellent performance. Beach and Bunnell's Minstrels 24. ——ITEM: Business in this section has been uniformly good this season.

TEXARKANA.—GRAND OPERA HOUSE (Harry Ehrlich, manager): A good co. presented A Turkish Bath to good business; performance very satisfactory. Haverly's Minstrels 11, first-class audience in every respect.

CLARKSVILLE.—TRAVIS'S OPERA HOUSE (T. S. Rubie, manager): Turkish Bath to a well-filled house 9; audience delighted.

TYLER.—GRAND OPERA HOUSE (E. D. Epps, manager): House dark 6-11. Haverly's Minstrels 16; Vale's Twelve Temptations 17.

VICTORIA.—HANCHEY OPERA HOUSE (Hanchett Brothers, managers): Beach and Bunnell's Minstrels 11 to the largest house of the season. Performance excellent, but very much cut. A Turkish Bath 27.

HONEY GROVE.—GRAND OPERA HOUSE (T. P. Williamson, manager): A Turkish Bath 10, large and well-pleased audience; performance first-class; excellent co. Nashville Students 27; Mahoney's Wedding Feb. 3.

LOCKHART.—OPERA HOUSE (Sam Lesser, manager): The Luling Dramatic co. (amateurs) played Above the Clouds to crowded houses 13-15. House dark 16-17.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The evening of 8 was given over to the grand ball in honor of the inauguration of Governor Heber M. Wells, Utah's first governor, a Utah boy, and the best actor in the State. Governor Wells has been for a number of years the most prominent member of the Home Dramatic Club. The Orpheus Club, under the direction of W. I. Hewkell, presented burlesque of Romeo and Juliet 6, 7 to good houses. Harry Shearman as Juliet was very tickling. In Old Kentucky 10, 11 to packed houses. Coming: 100 ——GRAND OPERA HOUSE (J. B. Rogers, manager): The Silver Lining week of 6 to fair business. ——LYCEUM THEATRE (Maltese and Piper, managers): Going from Ingomar for curtain raiser followed by Mr. Awful had fair business week of 6. ——ITEM: Elton Miller, editor of the Salt Lake Tribune, is now a full fledged Senator in the Utah Legislature (? Bill. Half please write). Harry Corson Clark was on at the Lyceum week of 6 and got a good reception. Laura Dest the Madge Briefly of In Old Kentucky was interrupted by the Cambrian Association of Utah. John James, one of the promoters of the Eisteddfod, had charge of the affair. Professor Oscar Eliason is to go out for a season under the management of W. W. Tillotson.

LOGAN.—THATCHER OPERA HOUSE (Thatcher Brothers, manager): House dark week 6-11. Defender 20. Uncle Josh Spruceby 27.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (E. L. Blanchard, manager): Dan McCarthy in Cruickeen Lawn to a small audience, though larger than the co. deserved 9. The only redeeming feature was the orchestra. 11 V. M. Giles and Basile Clubs to a good house 13. J. E. Toole in Killarney and the Rhine 24. Sowing the Wind 29.

BURLINGTON.—HOWARD OPERA HOUSE (W. S. Walker, manager): Dan McCarthy 10 to fair business. Rice's 1492, 13, 20 were turned away from the box office. James Toole 29.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, lessee and manager): The Tornado to a big house 13, the audience well satisfied. The date of Bruce's Band was canceled and the house is dark the rest of the week.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Irvin A. Neal, manager): Al G. Field's Minstrels surpassed themselves at this house 13, giving a performance that highly delighted the tremendous audience in attendance and "breaking the record" of business at this house. Not only was the S. R. O. sign put up early in the evening, but scores of people had to be turned away. When Uncle Dan Emmett appeared on the stage he was greeted with tremendous applause. The venerable gentleman seemed to be gratefully affected by the cordiality of his reception.

NORFOLK.—ACADEMY OF MUSIC (A. D. Dunberry, manager): Land of the Midnight Sun to to good house. Congrove and Grant's co. in The Dazzler 13 drew one of the largest houses of the season. Al. G. Field's Minstrels 15 had a tremendous audience which gave them an enthusiastic reception. South Before the War 18; Sowing the Wind 22. The Rainmakers 23. The Derby Winner 24, 25. Camille D'Arville in Madeline, or the Magic Kiss 29, 30.

PETERSBURG.—ACADEMY OF MUSIC: House dark 13-18.

STAUNTON.—OPERA HOUSE (W. I. Oliver, manager): South Before the War 6 to packed house. Conroy and Fox 28; Little Trixey Feb. 4.

WASHINGTON.

SEATTLE.—THEATRE (F. S. Hyner, business manager): Schilling's Minstrels 6, good performance to packed house. Lincoln J. Carter's Denver 9, 7, good houses in spite of inclement weather. The extensively advertised sensational feature, the double leap for life, did not materialize, thus disappointing the audiences, and making the piece decidedly tame. ——CORNISH'S THEATRE (W. M. Russell, resident manager): Annual show of the local T. M. A. 6, packed house and very satisfactory entertainment. The popular Smith Club comb. continues to hold the boards.

NEW WHATCOM.—LYCEUM THEATRE (E. E. Whitmore, manager): Jolly Joe Cawthorne and his comedy co. presented A Fool for Luck to good business 10, good co.

TACOMA.—TACOMA THEATRE (S. C. Hollis, manager): Charles E. Schilling's Minstrels 9, light business. The music by the band was excellent, as was also the acrobatic feats of La Rosa Brothers. ——NORTH STREET THEATRE (J. M. Howell, manager): House dark 6-11. Thomas Keene 13, 14. ——ITEM: Mrs. G. Harry Wright, known on the stage as Mae Seymour, has made her home in Tacoma, and abandoned theatrical life.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Effie Ellsler in As You Like It to a large audience 11.

WEST VIRGINIA.

SISTERSVILLE.—BIJOU OPERA HOUSE (C. B. Thompson, manager): A Trip to Chinatown 9, large and appreciative audience. Howarth's Hibernica 11 to a good house, performance poor, Gus Bruhn's Minstrels 13.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): William Hoey in Little Trotter to fair business 7. Dazzler 8 to fair business. Rice and Barton 10; poor business. Lost in New York 27. Otis Skinner 30. ——ITEM: Minnie Harding and Leslie, acrobatic team, joined the Dazzler co. here.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): The Dazzler to fair business 6. Charles A. Gardner in The Prize Winner to good business 11, 12. Harry Webber's Ideals 20-22. Lost in New York 27. Otis Skinner 31.

WHEELING.—OPERA HOUSE (F. Kunzer, manager): Alabama 10; entire house sold and having an open date they were induced to play Saturday to twenty good houses; co. gave entire satisfaction. James O'Neill in Harrigan 27; Niobe 29. ——GRAND OPERA HOUSE: A Country Merchant 9-11, with Charles Cowles in the title role to very good business. The Prodigal Father 13-15, return date, to good business. Batch of Blunders 20-22. Lost in New York 23-25. Green Goods Man 27-30. Florence Bindley 30-Feb. 1.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Devil's Auction 9, good house to a fair performance. Pair of Kids 17.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): House dark this week. Herrmann booked for 13 canceled. Abbie Carrington Concert co. 15. Nellie M. Henry 17.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cline, manager): Dark 13-25.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): Rice Kendall played A Pair of Kids to a good house 16. ——CORNING OPERA HOUSE (A. F. Wright, manager): Lee Richardson in fancy bicycle riding 18. ——ITEM: The Central City Opera House has re-roof, been sold and will be managed by Professor A. C. Wright, the current estimate.

FOND DU LAC.—CAMERON OPERA HOUSE (F. B. Huber, manager): Dark 6-11.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Country Circus 13 to S. R. O. Land of the Living 18; vaudeville 20. Charley's Aunt 30. ——LYCEUM THEATRE (F. B. Harding, manager): House dark week 5-11. A Modern Woodman 18. Orpheus Club 14.

CHIPPEWA FALLS.—GRAND OPERA HOUSE (G. F. Burlingame, manager): Ezra Kendall's Pair of Kids to fair house and fair performance. Irene Hernandez made the hit of the evening.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): House dark 13-25.

LA CROSSE.—THEATRE (J. Stemnicke, manager): Wang pleased a large house 9. Salter and Martin's 1. J. C. afternoon and evening 11 to fair business. Della Pringle opened a week's engagement 13 in repertoire to a crowded house. Black Crook 22.

EAU CLAIRE.—GRAND OPERA HOUSE (G. F. Burlingame, manager): A Pair of Kids to a small house, fair performance. Gus Heege in A Genuine Gentleman 15. Wang 20.

BARABOO.—THE GRAND (Rutter and Shults, managers): Nellie M. Henry 16.

BELOIT.—WINSLOW OPERA HOUSE (F. H. Willey, manager): Abbie Carrington in concert 6 to a small house. The Wife 24.

GREEN BAY.—THEATRE (J. H. Nevins, manager): Shore Acres 11. ——GRAND OPERA HOUSE (S. Bender, manager): Nothing booked at this house until April.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): Devil's Auction 10 to an appreciative audience of large size. Abbie Carrington Concert co. 13 place 1 to a small house. Herrmann the Great 21.

SHEBOYGAN.—GRAND OPERA HOUSE (J. M. Kohler, manager): House dark this week.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Rhea opened 13 in Josephine to a big house. The students of Laval College attended in a body with their flags and band and rendered a number of musical selections between waits. They also presented Rhea with several baskets of flowers. Lyman T. Adams gave a creditable performance of Napoleon, but the rest of the cast were rather disappointing. Nell Gwynne 18, 19. Foster and Belew 20-25. ——THEATRE ROYAL (Sparrow and Jacobs, managers): Dan McCarthy in The Cruisheen Lawn opened 13 to S. R. O. There is an almost twin resemblance in the plot and character of Mr. McCarthy's various productions, as they resemble each other equally in their success this is of minor consequence. That their patriotic sentiments go right home to the hearts of the Royal's patrons cannot for a moment be doubted. The co. is a good one, and the scenery picturesque. Cotton King 20-25. ——OPERA FRANCAIS (Societe Francaise, manager Halevy): Le Juive produced 9 made an emphatic hit, indeed most people pronounce it the best thing the co. has done this season. Haydee and Martha are underlined for a speedy production. A meeting of the shareholders was held last week, and stock found to be in a most satisfactory condition. M. Duris has sailed for Europe to engage artists for next season, when the productions will be put on in better style than ever. ——ITEMS: Eva Taylor, of the Jack Hatha way co., has been the guest of Mrs. G. H. H. Varney for the past week. Kellar comes to the Queen's shortly. Rhea will lecture on Napoleon to the Laval students while in Montreal. During the stay of 1492 last week a good deal of unnecessary excitement was caused, and a good deal of nonsense talked because a few ill-advised individuals had the bad taste to hiss the American flag on Monday night. From that on the papers were flooded with interviews with Mr. Rice, who came on from New York, criticisms, explanations, and contradictions. Mr. Rice claims that there was not the slightest attempt at advertisement in the whole affair, and that his co. can draw on its own merits. The last remark is quite true, as any one who saw 1492 can testify. Nevertheless it is certain that the business did not in any way suffer from the extra excitement caused, and 1492 did one of the biggest weeks of the season.

TORONTO.—GRAND OPERA HOUSE (G. H. Sheppard, manager): Walker Whiteside presented Hamlet 6 and Richelieu 14, to good business. Thomas Q. Seabrooke in The Speculator 20-22. Emily Rancker in Our Flat 23-25. ——TORONTO OPERA HOUSE (Ambrose J. Small, manager): The American Girl opened 13 to a large house. It is a fairly good co., and will no doubt do good business. The rest of the week Dan McCarthy 20-25. ——CONVERT THEATRE (Frank Lewis, manager): Conn Wilson, the wonderful seven ball juggler, is the attraction in the lecture hall, and A. C. Lawrence, Maggie Bennett, and Master Albert please large audiences. ——AUDITORIUM (T. E. Luckling, manager): Sousa's Band 20, 21.

QUEBEC.—ACADEMY OF MUSIC (Sewell and Knox, managers): A. V. Pearson's Stock co. 13-18, big house opening night. Same co. 20-25. ——THEATRE ROYAL (Randolph Daly, manager): Lillian Tucker co. 6-11, fair business. Same co. 13-18. ——ITEMS: Sewell and Knox, managers of the Academy, have every reason to be proud of their success as managers of this house, as every co. has played to good business since they took over the management. Madame Albani opens her American and Canadian tours here in a big concert, assisted by local amateurs 27, it being the opening day of our big Winter Carnival. The Montreal French Opera co. comes to the Academy of Music carnival week.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Julia Stuart's co. finished a three nights engagement in East Lynne 8 to a large house, first-class performance. Miss Stuart received numerous curtain calls. The co. remained over here for a week, and on 10 presented the military comedy-drama to good performance to a large house. ——ITEM: Miss Stuart was presented by the Queen's College Hockey Club with a beautiful bouquet of flowers tied with the college colors. The pupils of the Notre Dame Convent will present The Tyrolean Queen 21, 22.

ST. THOMAS.—NEW GRAND OPERA HOUSE (H. G. Hunt, manager): House dark. ——DUNCOMBE'S NEW OPERA HOUSE (F. H. Duncombe, manager): Mr. and Mrs. Robert Wayne in repertoire 6 week. The houses were only fair during the opening nights, but they improved later on, and the houses for the week were quite satisfactory.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): The Garrick Club, of Chatham, gave its first public performance of David Garrick 7 to a large and critical audience. Master and Man next 18.

VICTORIA.—THEATRE: Robert Jamieson in A Fool for Luck 6, fair house.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): Rhea 1, matinee and evening at increased prices. J. E. Toole in Killarney and the Rhine 3, to small house. Robert Wayne and wife 20-22, Veronica of the Guard, local, 28, 29.

VANCOUVER.—OPERA HOUSE (D. G. Evan Thomas, manager): Joe Cawthorne with his excellent co. delighted a good audience 18. Billie Killeler 19, 20.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): Marks Brothers in repertoire 6-11 to fair business. Julia Stewart canceled date of 18. John Toole in Killarney and the Rhine 20.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadlier, manager): J. E. Toole 9 in Killarney and the Rhine to a fair house, performance fair. Troubadours 13 to a large and fashionable audience. Ella Cameron co. return dates 27-29.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): The Webling Sisters, elocutionists and readers, 13. J. E. Toole 17, 18. ——GRANT'S HALL (Grant Brothers, proprietors): Harry Lindley co. 13-18 to good business.

LONDON.—GRAND OPERA HOUSE (A. E. Rooke, manager): A Texas Steer 10, Faustkrow, local, 17; Walker Whiteside 20.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): House dark 6-11. Tim Murphy 13. Thomas Q. Seabrooke 19. Walker Whiteside 20.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Mr. and Mrs. Robert Wayne in repertoire 13-15 to fair houses at popular prices. Performances satisfactory. Master and Man 18. Walker Whiteside in Hamlet 21. Whitney Opera co. in Rob Roy Feb. 1. ——ITEM: F. A. Fuller has resumed his position as treasurer of the Opera House, replacing J. F. McBeath.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

DRAMATIC COMPANIES.

A Breezy Time (Fitz and Webster): Tyler, Tex., Jan. 21, Palestine 22, Corsicana 23, Terrell 24, Waxahachie 25, Hillsboro 27, Waco 28, Belton 29, Temple 30, Taylor 31, Austin Feb. 1.

Andrew Mack (Myles Aroon; D. W. Truss and Co., mgrs.): Yonkers, N. Y., Jan. 21, Newburg 22, Albany 23, Johnstown 24, Schenectady 25.

A Bowery Girl (Harry Williams, mgr.): Hoboken, N. J., 20-25.

Aladdin (Clement Bainbridge, mgr.): Akron, O., Jan. 21, Canton 22, Uhrichsville 23, Coshocton 24, Youngstown 25, Chillicothe 27, Dayton 28, Crawfordsville, Ind., 29, Rockville 30, Veedersburg 31, Lodoga Feb. 1, Chicago, Ill., 3-8.

A THOROUGHBRED (George D. Lunden, bus. mgr.): Massillon, O., Jan. 22, Wooster 23, Newark 25, Coshocton 27, Circleville 29, Jackson 30, Chillicothe 31.

A Railroad Ticket: Minneapolis, Minn., Jan. 19-25.

Anderson Theatre: Sheldon, Ill., Jan. 20-25.

A Contented Woman (Hoyt and McKee, mgrs.): Boston, Mass., Jan. 6—indefinite.

Augustin Daly's Stock Co.: New York City—indefinite.

A Cracker Jack: Scranton, Pa., Jan. 20-22, Wilkesbarre 23-25, Reading 27-29.

A TURKISH BATH (E. H. Macoy, mgr.): La Grange, Tex., Jan. 24, Victoria 27, Laredo 29, Cuero Feb. 1, Waco 8.

Arthur C. Sidman (A Summer Shower; E. J. Dellinger, mgr.): Lansingburg, N. Y., Jan. 21, Penn Yan 22, Lyons 23, Rochester 30-Feb. 1, Binghamton 3-5, Scranton, Pa., 6-8, Wilkesbarre 10-12.

A Baggage Check (Rising's; W. A. Butterfield, mgr.): Canton, O., Jan. 21, Tiffin 22, Columbus 23-25, Richmond, Ind., 27, Hamilton, O., 28, Seymour, Ind., 29, Columbus 30, Washington 31, Vincennes Feb. 1, Evansville 2.

Alexander Salvini (W. M. Wilkison, mgr.): Hot Springs, Ark., Jan. 23, Dallas, Tex., 24, 25, Fort Smith, Ark., 27, Springfield, Mo., 28, Joplin 29, Fort Scott, Kans., 30, Ottawa 31, Topeka Feb. 1, St. Joseph, Mo., 3, Atchison, Kans., 4, Leavenworth 5.

Albert Taylor: Henderson, Tex., Jan. 21, Jacksonville 22, 23, Rusk 24, 25.

A Black Sheep (Hoyt and McKee, mgrs.): New York city Jan. 6—indefinite.

An American Girl (A. Q. Scammon, mgr.): Meadville, Pa., Jan. 21, Titusville 22, New Castle 23, Butler 24, Beaver Falls 25, Louisville, Ky., Feb. 1.

A Texas Steer (Hoyt and McKee, props.): Flint, Mich., Jan. 21, Lansing 22, Kalamazoo 23, Jackson 24, South Bend, Ind., 25, Chicago, Ill., 26-Feb. 1, Racine, Wis., 3, Beloit 4.

A Happy Little Home (George E. Monroe): Omaha, Neb., Jan. 21, Des Moines, Ia., 25.

Augustin Daly's Road Co.: Brooklyn, N. Y., Jan. 20-25.

Boucicault-Martinot: Boston, Mass., Jan. 6—indefinite.

Ben Hur (W. C. Clark, mgr.): Woonsocket, R. I., Jan. 20-22, Lawrence, Mass., 29-Feb. 1.

Bunch of Keys (Gus Bothner, mgr.): Pontiac, Mich., Jan. 21, Defiance, O., 22, Fort Wayne, Ind., 23, St. Mary's, O., 24, Lebanon 25, Cincinnati 26-Feb. 1.

BUBB COMEDY (George H. Bubb, mgr.): Rockland, Me., Jan. 20-25, Lewiston 27-Feb. 1.

Bonnie Scotland (Sidney R. Ellis, mgr.): Trenton, N. J., Jan. 22, Paterson 23-25, Brooklyn, E. D., 27-Feb. 1, New York city 3-8.

Burman: Lynn, Mass., Jan. 23-25.

Brown's Comedians (J. G. Brown, mgr.): Painesville, O., Jan. 20-25.

Baldwin-Melville: Birmingham, Ala., Jan. 20-25.

CARRIE LOUIS (John Himmelein, mgr.): Mansfield, O., Jan. 20-25.

Coon Hollow: Syracuse, N. Y., Jan. 21, 22, Watertown 23, Fulton 24, Auburn 25, Rochester 27-29, Cohoes 30, Albany 31, Feb. 1, Troy 3, 4, Saratoga 5, No. Adams, Mass., 6, Pittsburg, N. Y., 7.

CECIL SPOONER (E. S. Spooner, mgr.): Tyrone, Pa., Jan. 20-25, Lancaster 27-Feb. 1, Norristown 3-8.

CORSE PAYTON (David J. Ramage, mgr.): Bradford, Pa., Jan. 20-25, Williamsport 27-Feb. 1, Scranton 3-8.

Chauncey Olcott (Augustus Pitou, mgr.): New York city Jan. 20-25.

COOL'S BIG STOCK CO. (Floy Crowell and Charles Mortimer): Youngstown, O., Jan. 20-22, Warren 23-25, Findlay 27-Feb. 1, Bucyrus 3-8.

Charley's Aunt (Western): Eldorado, Kans., Jan. 21, Mason City, Mo., 22, Charles City 23, Independence 24, Clinton 25.

Chase-Lister: Oskaloosa, Ia., Jan. 20-25.

Choate Dramatic: Morris, Ill., Jan. 24, Marseilles 25.

Charley's Aunt (No. 1; Charles Frohman, mgr.): Brooklyn, N. Y., Jan. 20-25, Baltimore, Md., 27-Feb. 1.

Collom and Russell's Comedians: Long Branch, N. J., Jan. 21, 22, Rahway 23-25.

Chimmie Fadden (Charles H. Hopper): New York city Jan. 13—indefinite.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Baltimore, Md., Jan. 20-25, Philadelphia, Pa., 27-Feb. 1.

Charles Cowles (A Country Merchant): Louisville, Ky., Jan. 19-25.

Cotton King (Western; W. A. Brady, mgr.): Montreal, Can., Jan. 20-25, Toronto 27-Feb. 1.

Cotton King (Eastern; W. A. Brady, mgr.): Savannah, Ga., Jan. 21, Jacksonville, Fla., 22, Brunswick, Ga., 23, Macon 24, Americus 25, Montgomery, Ala., 27, Selma 28, Pensacola, Fla., 29, Mobile, Ala., 30.

Crow Sisters Comedy: Chillicothe, Mo., Jan. 20-25.

Cruiskeen Lawn: Toronto, Ont., Jan. 20-25.

Down on the Farm: Brooklyn, N. Y., Jan. 27-Feb. 1, Philadelphia, Pa., 3-8.

Donnelly and Girard: Wilmington, N. C., Jan. 21, Raleigh 22, Norfolk, Va., 23, Richmond 24, Washington, D. C., 27-Feb. 1.

Daniel A. Kelly: Fall River, Mass., Jan. 23-25.

De Haven Comedy (Eugene Rook, mgr.): Chillicothe, O., Jan. 20-25, Pomeroy 27-Feb. 1, Ironton 3-8.

Della Pringle: Austin, Minn., Jan. 20-25.

Down in Dixie (Davis and Keogh, mgrs.): Washington, D. C., Jan. 20-25.

Darkest Russia (Sidney R. Ellis, mgr.): Detroit, Mich., Jan. 20-25, Pittsburg, Pa., 27-Feb. 1, Buffalo, N. Y., 3-8.

Delmonico's at Six (J. M. Ward, mgr.): Chicago, Ill., Jan. 19-25.

Emily Bancker (Our Flat; Thomas W. Ryley, mgr.): Toronto, Ont., Jan. 23-25.

Effie Ellsler: Victoria, B. C., Jan. 21, Tacoma, Wash., 22, 23, Olympia 24, 25, Portland, Ore., 26-29, Dalles 30, Umatilla 31.

Enemies for Life (Lee Moses, bus. mgr.): Elizabeth, N. J., Jan. 21, Frankford, Pa., 22, Reading 23-25.

Eldon's Comedians: Alexandria, Ind., Jan. 20-25, Anderson 27-31, Middletown Feb. 1.

E. H. Sothern (Daniel Frohman, mgr.): Boston, Mass., Jan. 13—indefinite.

Eight Bells (John F. Byrne, mgr.): Columbus, O., Jan. 21, 22, Springfield 23, Dayton 24, Middletown 25.

Emma Warren: Plaquemine, La., Jan. 20-25, Donaldsonville 27-Feb. 1, Opelousas 3-8.

Ethel Tucker (H. F. Meldon, mgr.): Olean, N. Y., Jan. 21, 22, Hornellsville 23-25.

Empire Theatre Stock (Charles Frohman, mgr.): New York city Jan. 13—indefinite.

E. M. and Joseph Holland (Richard Mansfield, mgr.): Elmira, N. Y., Jan. 22.

Edward Harrigan (M. W. Hanley, mgr.): Pittsburg, Pa., Jan. 20-25.

Edward M. Favor (A. Q. Scammon, mgr.): Waterbury, Conn., Feb. 3, Hartford 4, Bristol 5, Meriden 6.

Evelyn Gordon: Racine, Wis., Jan. 20-25.

Ellinwood Players: New Milford, Conn., Jan. 20-25.

Edith Ellis: Wheeling, W. Va., Jan. 21, 22.

FAUST (Griffith's; F. A. Church, mgr.): Louisville, Ky., Jan. 20-25, Danville 27, Winchester 28, Mt. Sterling 29, Frankfort 30, Lexington 31, Paris Feb. 1, Portsmouth, O., 3, Ashland, Ky., 5, Huntington, W. Va., 6, Charleston 7, Gallipolis, O., 8.

Faust (Joseph Callahan): Newark, N. J., Jan. 20-25, Brooklyn, E. D., 27-Feb. 1.

Faust (Morrison's Western): Cincinnati, O., Jan. 19-25.

Frederick Warde: Des Moines, Ia., Jan. 22, Lincoln, Neb., 23, Omaha 24, 25.

Fast Mail (Northern; Martin Golden, mgr.): Bridgeport, Conn., Jan. 20-22, Wallingford 23, Meriden 24, Waterbury 25, Winsted 27, Bristol 28, S. Manchester 29, Tariffville 30, Hartford 31, Willimantic Feb. 1, Putnam 3, Southbridge, Mass., 4, Bristol, R. I., 5, Pawtucket 6-8.

Fast Mail (Southern; John B. Hogan, mgr.): Denison, Tex., Jan. 21, Gainesville 22, Dallas 23, Fort Worth 24, 25, Waxahachie 27, Hillsboro 28, Corsicana 29, Mexia 30, Calvert 31, Marlin Feb. 1, Waco 3, Temple 4, Belton 5, Bastrop 6.

[illegible] (Arthur C. Aiston, mgr.): Chattanooga, Tenn., Jan. 21, 22, Huntsville, Ala., 23, Nashville, Tenn., 24-29.

FERRIS COMEDIANS (Dick Ferris, mgr.): Bloomington, Ill., Jan. 20-25.

Forepaugh's Stock: Philadelphia, Pa.—indefinite.

Fanny Davenport: Milwaukee, Wis., Jan. 20-25.

Fabio Romani (Aiden Benedict, mgr.): Atlanta, Ga., Jan. 21, Birmingham, Ala., 22, Tuscaloosa 23, Meridian, Miss., 24, Jackson 25.

Fire Patrol: Oneida, N. Y., Jan. 21, Baldwinsville 22, Fulton 23, Watertown 25.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Albany, N. Y., Jan. 21, 22, Schenectady 23, Utica 24, 25, Syracuse 27, 28, Oswego 29, Lockport 31, Niagara Falls Feb. 1.

Flora Staniford (J. G. Glasgow, mgr.): East Liverpool, O., Jan. 20-25, Brownsville, Pa., 27-Feb. 1, Charleroi 3-8.

Frawley Co.: San Francisco, Cal., Jan. 6-Feb. 8.

For Fair Virginia (Frank G. Cotter, mgr.): Chicago, Ill., Jan. 19-25, Davenport, Ia., 26, Rock Island, Ill., 27, Marshalltown, Ia., 28, Des Moines 29, Cedar Rapids 30, Galesburg, Ill., 31, Cairo Feb. 1, Memphis, Tenn., 3-5, Jackson 6, Nashville 7, 8.

Girl Wanted (Davis and Keogh, mgrs.): New York City Jan. 20-25.

Girard Avenue Theatre Stock (George Holland, mgr.): Philadelphia, Pa.—indefinite.

Gay Parisians (Charles Frohman, mgr.): Baltimore, Md., Jan. 20-25.

Green Goods Man (W. E. Gorman, mgr.): Marietta, O., Jan. 22, Pomeroy 23, Gallipolis 24, Jackson 25, Wheeling, W. Va., 27-29, Portsmouth, O., 31, Hillsboro Feb. 1.

GREAT BROOKLYN HANDICAP (Aubrey Mittenthal, mgr.): Kenton, O., Jan. 21, Lima 22, St. Mary's 23, 24, Upper Sandusky 25.

Graham Earle: Fayette, Mo., Jan. 20-25.

Gus Heege (Jacob Litt, mgr.): Chicago, Ill., Jan. 20-Feb. 1, So. Chicago 2, Joliet 3, Elgin 5, Rockford 6, Dubuque, Ia., 7, Moline, Ill., 8.

GALLAGHER AND WEST (O'Hooligan's Masquerade; W. E. Watson, mgr.): Lafayette, Ind., Jan. 21, Danville 22, Crawfordsville 23, Greencastle 24, Terre Haute 25, Washington 27, Bedford 28, Shelbyville 28, Rushville 29, Greensburg 30.

Gloriana (Ada Van Etta; Charles L. Young, mgr.): Duluth, Minn., Jan. 20, 21, West Superior, Wis., 22, Sioux City, Ia., 27, Omaha, Neb., 31-Feb. 1, Kansas City, Mo., 3-8.

Heart of Maryland: New York city Oct. 22—indefinite.

Henry Irving: Richmond, Va., Jan. 20, 21, Charleston, S. C., 22, Savannah, Ga., 23, Atlanta 24, 25, New Orleans, La., 27-Feb. 1, Memphis, Tenn., 3, 4, Nashville 5, 6, Louisville, Ky., 7, 8.

Human Hearts (Wilson S. Ross, mgr.): Providence, R. I., Jan. 20-25, Fall River, Mass., 27, 28, New Bedford 29, 30, Taunton, 31-Feb. 1.

Holden Comedy: Lincoln, Neb., Jan. 20-25.

Hoss and Hoss (Connors and Chapman, mgrs.): Pawtucket, R. I., Jan. 21, 22, Westerly 23, Willimantic, Conn., 24, Meriden 25.

Herne's Shore Acres (William R. Gross, mgr.): Providence, R. I., Jan. 20-25, Springfield, Mass., 27, 28, Northampton 29, Holyoke 30, New Haven, Conn., 31.

Hanford, Spencer and O'Brien (Frank G. Connolly, mgr.): Ithaca, N. Y., Jan. 21, Geneva 22, Lyons 23, Penn Yan 24, Elmira 25, Bradford, Pa., 27, Olean, N. Y., 28, Erie, Pa., 30, Fredonia, N. Y., 31, Buffalo Feb. 3-8.

Hands Across the Sea (W. S. Reeves, mgr.): Mt. Vernon, N. Y., Jan. 21.

Hamilton Phillips: Elwood, Ind., Jan. 20-25.

Humanity (W. A. Brady, mgr.): Waterbury, Conn., Jan. 21, Hartford 22, Springfield, Mass., 23, Northampton 24, Holyoke 25, Meriden, Conn., 27, New Britain 28, Norwich 29, Woonsocket, R. I., 30, Medford, Mass., 31, Pawtucket, R. I., Feb. 1.

Ion Carroll: Saegerstown, Pa., Jan. 20-25.

In Sight of St. Paul's (Atkinson and Calder, mgrs.): New York city Jan. 20-25, Harlem, N. Y., 27-Feb. 1.

Jean Renolds (Renolds and Flury, mgrs.): Edwardsville, Ind., Jan. 20-25, Jerseyville 27-Feb. 1, Bellville 3-8.

JAMES B. MACKIE (Grimes' Cellar Door): St. Marys, O., Jan. 21, Lima 22, Findlay 23, North Baltimore 24, Chicago Junction 25, Shelby 27, Mansfield 28, Akron 29.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Cleveland, O., Jan. 20-25, Rochester, N. Y., 27-29, Auburn 30, Ithaca 31, Binghamton Feb. 1, Brooklyn, N. Y., 3-8.

James O'Neill (W. F. Connor, mgr.): Wheeling, W. Va., Jan. 21, Dayton, O., 22, Indianapolis, Ind., 23-25, St. Louis, Mo., 27-Feb. 1.

James J. Corbett (W. A. Brady, mgr.): Philadelphia, Pa., Jan. 20-25, Baltimore, Md., 27-Feb. 1.

John Drew (Charles Frohman, mgr.): New York city Jan. 6—indefinite.

Joe Cawthorn (A Fool for Luck; John W. Dunne, mgr.): Deer Lodge, Mont., Jan. 21, Anaconda 22, Butte 23-25, Great Falls 27, Helena 28, Livingston 29, Bozeman 30, Billings 31, Miles City Feb. 1, Jamestown, No. Dak., 3, Fargo 4, Grand Forks 5, Crookston, Minn., 6.

Jessie Mae Hall (O. M. Hall, mgr.): Circleville, O., Jan. 20-25.

John D'Ormond: Mound City, Ill., Jan. 20-25, Paducah, Ky., 27-Feb. 1.

James A. Reilly: Austin, Pa., Jan. 21, Dubois 22, Punxsutawney 23, 24, East Brady 25.

John Hare (Clarence Fleming): Brooklyn, N. Y., Jan. 20-25.

John E. Brennan (Tim the Tinker; Frank W. Lane, mgr.): Grafton, W. Va., Jan. 21, Clarksburg 22, Parkersburg 23, New Martinsville 24, Sistersville 25, Marietta, O., 27, Portsmouth 28, Ashland, Ky., 29, Ironton, O., 30, Jackson 31, Wellston Feb. 1, Pomeroy 3, Point Pleasant, W. Va., 4, Middlefort, O., 5, New Lexington 6, Cambridge 7, Uhrichsville 8.

Joseph Hart (A Gay Old Boy; D. W. Truss and Co., mgrs.): Bloomington, Ill., Jan. 21, Peoria 22, Galesburg 23, Burlington, Ia., 24, Rockford, Ill., 25, Milwaukee, Wis., 26-Feb. 1, St. Paul, Minn., 3-8.

Kittie Rhoades (George H. Abbott, mgr.): Morgantown, W. Va., Jan. 20-22, Fairmount 23-25, Clarksburg 27-Feb. 1, Grafton 3-8.

Katie Emmett (Hubert Sackett, mgr.): Hannibal, Mo., Jan. 21, Quincy, Ill., 22, Jacksonville 23, Peoria 24, Springfield 25, St. Louis, Mo., 26-Feb. 1.

Katie Putnam (Will O. Wheeler, mgr.): Walla Walla, Wash., Jan. 21, Spokane 24, 25, Tacoma 27, Vancouver, B. C., 28, Nanaimo 29, Victoria 30, Seattle, Wash., 31, Feb. 1, Portland, Ore., 3-5, Salem 6, Albany 7, Eugene City 8.

Katherine Rober: St. John, N. B., Jan. 20-25.

Light on the Point (A. H. Bremner, mgr.): Cincinnati, O., Jan. 19-25.

Lewis Morrison (E. J. Abram, mgr.): Indianapolis, Ind., Jan. 20-22, Evansville 23, Henderson, Ky., 24, Cairo, Ill., 25, Memphis, Tenn., 27, 28, Jackson 30, Nashville 31, Feb. 1, Atlanta, Ga., 3, 4, Rome 5, Birmingham, Ala., 6, Meridian, Miss., 7, Vicksburg 8.

LIMITED MAIL (Elmer E. Vance, mgr.): La Porte, Ind., Jan. 21, Kalamazoo, Mich., 22, Battle Creek 23, Charlotte 24, Saginaw 25, Bay City 27, Lansing 28, Jackson 29, Adrian 30, Defiance, O., 31, Paulding Feb. 1, Van Wert 3, Delphos 4, Lima 5, Piqua 6, Richmond, Ind., 7, Rushville 8.

Lyceum Theatre Stock (Daniel Frohman, mgr.): New York city Nov. 25—indefinite.

Lyceum Comedy (Commons and Henderson, mgrs.): Chickasha, O. T., Jan. 20-25, El Reno 27-Feb. 1.

Land of the Living (Kahn and Myers, mgrs.): Milwaukee, Wis., Jan. 19-25.

Lost Paradise: Taunton, Mass., Jan. 22.

Lyceum Theatre (Sharpley's): Sharon Springs, Ark., Jan. 20-25.

Little Trixie (Fred Robbins, mgr.): Soldier's Home, Va., Jan. 22, Elizabeth City, N. C., 23, Suffolk, Va., 24, Richmond 27, 28.

Lewis Comedy: Hanover, Pa., Jan. 20-25.

Land of the Midnight Sun (A. Y. Pearson, mgr.): Philadelphia, Pa., Jan. 20-25.

Lost in New York: Wheeling, W. Va., Jan. 23-25.

McDOODLE AND POODLE (Rice and Barton's Comedians): Syracuse, N. Y., Jan. 23-25.

Minnie Maddern Fiske (Henry Greenwall and Co., mgrs.): Fort Worth, Tex., Jan. 21, 22, Sherman 23, Dallas 24, 25, Hot Springs, Ark., 27, Little Rock 28, 29, Memphis, Tenn., 30, Indianapolis, Ind., Feb. 3-5, Toledo, O., 6-8.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Jonesboro, Ark., Jan. 21, Newport 22, Helena 23, Pine Bluff 27, Paris, Tex., 31, Terrell Feb. 5, Tyler 8.

Midnight Special: Paterson, N. J., Jan. 21, 22.

Madame Sans-Gene (Augustus Pitou, mgr.): Washington, D. C., Jan. 20-25, Harlem, N. Y., 27-Feb. 1, Brooklyn 3-8.

Marie Wellesley (Obee and Wilson, mgrs.): Des Moines, Ia., Jan. 20-Feb. 1, Marshalltown 3-8.

Modjeska (Frank L. Perley, mgr.): Cincinnati, O., Jan. 20-25, Chicago, Ill., 27-Feb. 8.

MAUDE HILLMAN (W. G. Snelling, mgr.): Red Bank, N. J., Jan. 20-25, Frankford, Pa., 27-Feb. 1.

Milk White Flag (Hoyt and McKee, mgrs.): Brooklyn, E. D., Jan. 20-25.

Minnie Seward: New Britain, Conn., Jan. 20-25, Nashua, N. H., 27-Feb. 1.

Mr. and Mrs. Robert Wayne: Guelph, Ont., Jan. 21, 22.

Nellie McHenry (J. E. Decher, bus. mgr.): St. Paul, Minn., Jan. 19-22, Minneapolis 23-25.

Nat C. Goodwin (George J. Appleton, mgr.): Chicago, Ill., Jan. 13-Feb. 9.

Neil Burgess: New York city Nov. 2—indefinite.

Nickerson Comedy: Fall River, Mass., Jan. 20-25, Fitchburg 27-Feb. 1.

National Comedy: Pomeroy, Ia., Jan. 21, 22, Manson 23-25.

Otis Skinner (J. J. Buckley, mgr.): Memphis, Tenn., Jan. 20-22, Columbia 23, Nashville 24, Evansville, Ind., 25.

Old Glory (W. A. Brady, mgr.): Laconia, N. H., Jan. 21, Franklin Falls 22, Nashua 23, Amesbury, Mass., 24, Haverhill 25, Portsmouth, N. H., 27, Portland, Me., 28, 29, Augusta 30, Bangor 31, Feb. 1.

One of the Bravest: Philadelphia, Pa., Jan. 20-25.

On the Mississippi (Davis and Keogh, mgrs.): Dayton, O., Jan. 21, Zanesville 22, Canton 23, Youngstown 24, Erie, Pa., 25, Buffalo, N. Y., 26-31.

Oliver Byron (J. P. Johnson, mgr.): St. Augustine, Fla., Jan. 21, Brunswick, Ga., 22, Macon 23, Montgomery, Ala., 24, Mobile 25, New Orleans, La., 26-Feb. 1, Baton Rouge 3, Natchez, Miss., 4, Vicksburg 5, Greenville 6, Pine Bluff, Ark., 7, Little Rock 8.

Old Farmer Hopkins (Frank S. Davidson, mgr.): Guthrie, Ky., Jan. 21, Elkton 22.

On the Bowery (Davis and Keogh, mgrs.): Pittsburg, Pa., Jan. 20-25, Newark, N. J., 27-Feb. 1, Brooklyn, N. Y., 3-8.

Olga Nethersole (Charles and Daniel Frohman, mgrs.): Philadelphia, Pa., Jan. 27-Feb. 1.

Peter F. Dailey (The Night Clerk; Rich and Harris, mgrs.): New York city Jan. 20-25.

Paxton Comedy: Phoenix, Ariz., Jan. 20-25.

Pair of Kids: Waupun, Wis., Jan. 21.

Punch Robertson: Nashville, Tenn., Jan. 20-25.

Pudd'nhead Wilson: Chicago, Ill., Jan. 13-25.

Robert Downing: New Orleans, La., Jan. 19-25, Pensacola, Fla., 27, Mobile, Ala., 28, Montgomery 29, Columbus, Ga., 30, Macon 31, Thomasville Feb. 1, St. Augustine, Fla., 3, Jacksonville 4, Savannah, Ga., 5, Charleston, S. C., 7.

Robert Gaylor (W. A. Brady, mgr.): Chicago, Ill., Jan. 27-Feb. 1.

Robert Mantell (D. A. Bonta, mgr.): New Orleans, La., Jan. 19-25, Galveston, Tex., 27, 28, Houston 29, 30, San Antonio 31, Feb. 1, Austin 3, Waco 4, Fort Worth 5, 6, Dallas 7, 8.

Roland Reed (E. B. Jack, mgr.): Chicago, Ill., Jan. 13-25, Philadelphia, Pa., 27-Feb. 1.

Richard Mansfield: Galveston, Tex., Jan. 21, 22, Houston 23, San Antonio 24, Austin 25, Fort Worth 26, Dallas 27, 28, Hot Springs, Ark., 29, Little Rock 30, Memphis, Tenn., 31, Feb. 1, Nashville 3, Louisville, Ky., 4, Paris 5, Lexington 6.

Rush City (Davis and Keogh, mgrs.): Lynn, Mass., Jan. 22, Haverhill 23, Lawrence 24, Lowell 25, Hartford, Conn., 27, Holyoke, Mass., 28, Springfield 29, New Haven, Conn., 30-Feb. 1.

Robert Barrett: Middletown, Conn., Jan. 20-25.

Rice's Comedians (Thomas F. Stratton, mgr.): Rome, N. Y., Jan. 20-25, Auburn 27-Feb. 1.

Rhea (Rich and Maeder, mgrs.): Watertown, N. Y., Jan. 21, Elmira 24, Utica 27, Albany 29, 30, Troy 31, Feb. 1, Brooklyn 3-8.

Redmond Dramatic: Luverne, Minn., Jan. 20-25.

Robert Hilliard (W. G. Smyth, mgr.): Cleveland, O., Jan. 21, 22, Philadelphia, Pa., 27-Feb. 1.

Rich and Brill Comedians: West Burke, Vt., Jan. 21, McIndoes 22, Lyndon Falls 23, Whitefield, N. H., 24, Lancaster 25.

Sidewalks of New York: St. Louis, Mo., Jan. 20-25.

Stuart Robson (W. R. Hayden, mgr.): New York city Jan. 7—indefinite.

Sol Smith Russell (Fred G. Berger, mgr.): Cincinnati, O., Jan. 20-25, Indianapolis, Ind., 27-29, Peoria, Ill., 30, Bloomington 31, Terre Haute, Ind., Feb. 1, Pittsburg, Pa., 3-8.

Side Tracked (Jule Walters; Will O. Edmunds, mgr.): Marion, Ind., Jan. 24, Muncie 27, Noblesville 28, Danville, Ill., 31, Alexandria, Ind., Feb. 3, Hartford City 4, Dayton, O., 6-8.

Side Tracked (Eastern; A. Q. Scammon, mgr.): Rochester, N. Y., 20-25, Lockport 27, Niagara Falls 28, Warsaw 30.

Shadows of a Great City: Newark, N. J., Jan. 20-25, Boston, Mass., 27-Feb. 1, Providence, R. I., 3-8.

Shore Acres (William R. Gross, mgr.): Green Bay, Wis., Jan. 21, Oshkosh 22, Eau Claire 23, Duluth, Minn., 24, 25, St. Paul 27-Feb. 1, Minneapolis 2-8.

Sarah Bernhardt: New York city, Jan. 20—indefinite.

Shaft No. 2 (Jacob Litt, mgr.): Brooklyn, E. D., Jan. 20-25, New York city 27-Feb. 1, Pittsburg, Pa., 3-8.

Saved From the Sea: Cleveland, O., Jan. 20-25.

Span of Life: Grand Rapids, Mich., Jan. 20-22, Detroit 23-25, Chicago, Ill., 27-Feb. 1.

Slaves of Gold (W. T. Fennessy, mgr.): Findlay, O., Jan. 22, Toledo 24, 25, Sandusky 28, Goshen, Ind., 29, Elkhart 30, Chicago, Ill., Feb. 2-8.

Sawtelle Dramatic: New London, Conn., Jan. 20-25, Putnam 27-Feb. 1.

Si Plunkard (Merle Norton, bus. mgr.): Ottawa, Kans., Jan. 23, Lawrence 24, Topeka 25.

Sowing the Wind (J. M. Howard, mgr.): Chelsea, Mass., Jan. 21, Rockland 22, Plymouth 23, Woonsocket, R. I., 24, Keene, N. H., 25, Gardner, Mass., 27, Laconia, N. H., 28, Rutland, Vt., 29, Burlington 30, Montpelier 31, St. Albans Feb. 1, Montreal, P. Q., 3-8.

Straight Tip: Washington, D. C., Jan. 20-25.

THE WORLD AGAINST HER (Agnes Wallace Villa): Chicago, Ill., Jan. 19-25.

The Captain's Mate (Dittmar Brothers, mgrs.): Hartford City, Ind., Jan. 22, Soldiers' Home, O., 23, Lancaster 24, Nelsonville 25, Sistersville, W. Va., 28, Wheeling 30-Feb. 1.

The Burglar (A. Q. Scammon, mgr.): Cohoes, N. Y., Jan. 21, Ballston 22, Saratoga 23, Fairhaven, Vt., 24, Brandon 25, Burlington 27, St. Albans 28, Plattsburg, N. Y., 29, Keesville 30, Whitehall 31, Fort Edward Feb. 1.

The Defaulter (E. C. Ellis, mgr.): Salt Lake City, Utah, Jan. 21, Ogden 22, Logan 23, Brigham 24, Denver, Col., Feb. 2-8.

The Dazzler: Cincinnati, O., Jan. 20-25.

The Tornado (Northern; Jay J. Simms, mgr.): Manchester, N. H., Jan. 21, Concord 22, Portsmouth 23, Portland, Me., 24, 25, Augusta 27, Bangor 28, Togus 29, Bath 30, Amesbury, Mass., 31, Chelsea Feb. 1, Waltham 3, Milford 4, Marlboro 5, South Framingham 6, Lawrence 7, 8.

The Rajah (M. Wilber Dyer, mgr.): Omaha, Neb., Jan. 22, 23, Council Bluffs, Ia., 24.

The Tornado (Southern; J. H. Huntley, mgr.): Wichita, Kans., Jan. 21, Eldorado 22, Wellington 23, Winfield 24, Arkansas City 25, Perry, Okl., 27, Guthrie 28, Oklahoma 29, Norman 30, Purcell, I. T., 31, Ardmore Feb. 1, Gainesville, Tex., 3, Denison 4, Sherman 5, Paris 6, Clarksville 7, Texarkana 8.

THE IDEALS (John A. Himmelein, mgr.): York, Pa., Jan. 20-25.

Tony Farrell: Gardner, Mass., Jan. 21, Lowell 23-25.

The Sporting Duchess: New York city Aug. 29—indefinite.

Trilby (No. 1; A. M. Palmer, mgr.): Philadelphia, Pa., Dec. 30-Jan. 25, St. Louis, Mo., 27-Feb. 8.

Trip to the Circus: Reading, Pa., Jan. 21, 22, Lancaster 23-25.

Trilby (Western; W. A. Brady, mgr.): Jersey City, N. J., Jan. 20-25, Syracuse, N. Y., 27-29, Rochester 30-Feb. 1.

Thomas Keene (S. F. Kingston, mgr.): Seattle, Wash., Jan. 20-22, New Whatcom 23, Vancouver, B.C., 24, 25, Victoria 27, 28, Portland, Ore., 29-31, Sacramento, Cal., Feb. 4, 5, Stockton 7, San Jose 8.

Trip to Chinatown (Hoyt and McKee, mgrs.): Fall River, Mass., Jan. 20-22, Pawtucket, R. I., 23-25, Boston, Mass., 27-Feb. 1.

Town Topics: Memphis, Tenn., Jan. 21, Little Rock, Ark., 22.

The Vendetta: Cincinnati, O., Jan. 20-25.

Trilby (Southern; W. A. Brady, mgr.): Davenport, Ia., Jan. 21, Dubuque 22, Rockford, Ill., 23, Madison, Wis., 24, Joliet, Ill., 25, Cleveland, O., 27-Feb. 1.

Too Much Johnson (Charles Frohman, mgr.): Lowell, Mass., Jan. 23.

The Fatal Card (No. 1): Washington, D.C., Jan. 20-25.

The Fatal Card (No. 2): Wilkesbarre, Pa., Jan. 21, Reading 22, Easton 23, New Brunswick, N. J., 24, Elizabeth 25, Jersey City 27-Feb. 1.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Philadelphia, Pa., Jan. 20-Feb. 15.

THOMAS E. SHEA: Oil City, Pa., Jan. 20-25, Youngstown O., 27-Feb. 1.

THE FOUNDLING (Charles Frohman, mgr.): St. Louis, Mo., Jan. 19-25, Brooklyn, E. D., 27-Feb. 1.

THE NEW BOY (O. E. Hallam, mgr.): Hoboken, N. J., Jan. 23-25, Cleveland, O., 30-Feb. 1.

TWO JOHNS: Worcester, Mass., Jan. 20-25.

THE OLD HOMESTEAD (No. 2, William Warmington, mgr.): Atlanta, Ga., Jan. 21, Mason 22, Jacksonville, Fla., 23, Saint Augustine 24, Brunswick, Ga., 25, Charleston, S. C., 27, Augusta, Ga., 28, Athens 29, Chattanooga, Tenn., 30, Knoxville 31.

THE MASQUERADERS (Charles Frohman, mgr.): Rochester, N. Y., Jan. 21, 22, Buffalo 23-25.

TUXEDO (Raymon Moore): Rochester, N. Y., Jan. 20-22, Canandaigua 23, Auburn 24, Geneva 25.

THE GORMANS (Gilhooly's Abroad): Charles F. Brown, mgr.): Anderson, Ind., Jan. 21, Wabash 22, Logansport 23, Lafayette 24, Danville, Ill., 25.

ULLIE AKERSTROM (Gus Bernard, mgr.): Portsmouth, N. H., Jan. 20-22, Dover 23-25, Haverhill, Mass., 27-Feb. 1, Brockton 3-8.

UNCLE TOM'S CABIN (Stowe's): Delhi, N. Y., Jan. 21, Edmeston 22, New Berlin 23, Richfield Springs 24, Waterville 25.

UNCLE JOSH SPRUCEBY (Dave R. Levis, mgr.): Salt Lake City, Utah, Jan. 21, Park City 24, Ogden 25.

VINCENT-STREETER: Rochelle, Ill., Jan. 20-25, Dixon 27-Feb. 1, Spring Valley 3-8.

WICKLOW POSTMAN (W. F. Crossley, mgr.): Washington, Ind., Jan. 21, Mattoon, Ill., 22, Champaign 23, Lincoln 24, Peoria 25, Rock Island 26, Galesburg 27, Davenport, Ia., 28, Springfield, Ill., 29, East St. Louis 30, Springfield, Mo., 31, Fort Smith, Ark., Feb. 1.

WAITE COMEDY (Western; D. H. Woods, mgr.): Binghamton, N. Y., Jan. 20-25, Elmira 27-Feb. 8.

WAITE COMEDY (Eastern; N. C. Bradley, mgr.): New Britain, Conn., Jan. 20-25, Yonkers, N. Y., 27-Feb. 1, Peekskill, 3-8.

WHITE SLAVE: Toledo, O., Jan. 21, 22.

WILLIAM HOBY (The Globe Trotter; John M. Cook, mgr.): Pittsburg, Pa., Jan. 20-25, Chicago, Ill., Feb. 2-8.

WAR OF WEALTH (Charles A. Parker, bus. mgr.): Baltimore, Md., Jan. 20-25, Pittsburg, Pa., 27-Feb. 1, Philadelphia 3-8.

WARD AND VOKES: Brooklyn, N. Y., Jan. 20-25, Philadelphia, Pa., 27-Feb. 1.

W. H. CRANE (Joseph Brooks, mgr.): New York city Jan. 20—indefinite.

WALKER WHITESIDE (Heuck and Snyder, mgrs.): London, Ont., Jan. 21, Woodstock 22, St. Thomas 23, Chatham 24, Chicago, Ill., 27-Feb. 1, Cleveland, O., 3-5.

WM. C. ANDREWS (My Wife's Friend; Ralph Howard, mgr.): Franklin, Pa., Jan. 23, Meadville 24, Corry 25, Titusville 27, Oil City 28.

WHITE SQUADRON: Buffalo, N. Y., Jan. 20-25.

OPERA AND EXTRAVAGANZA.

AN ARTIST'S MODEL: New York city Dec. 23—indefinite.

BOSTONIANS (Barnabee and MacDonald, props.; Frank Perley, mgr.): Buffalo, N. Y., Jan. 21, 22, Rochester 23-25.

BACHMANN CONCERT: Mexico, Mo., Jan. 21, Vandalia 22.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CAMILLE D'ARVILLE OPERA: Chattanooga, Tenn., Jan. 24.

CANADIAN JUBILEE SINGERS: Unadilla, N. Y., Jan. 21, Oneonta 22, Cobleskill 23, Albany 24, 25.

CARLETON OPERA: Great Falls, Mont., Jan. 20, 21, Helena 22, 23, Missoula 24, Spokane, Wash., 27, 28, Pendleton, Ore., 30, Walla Walla, Wash., 31.

DEVIL'S AUCTION (Charles H. Yale, mgr.): St. Louis, Mo., Jan. 20-25.

DELLA FOX OPERA (Nat Roth, mgr.): Chicago, Ill., Jan. 20-25.

DAMROSCH OPERA: Detroit, Mich., Jan. 21, 22, Pittsburg, Pa., 23-25.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Louisville, Ky., Jan. 21, 22, Indianapolis, Ind., 23-25, Cincinnati, O., 27-Feb. 1, Dayton 3, Columbus 4, Toledo 5, Johnstown, Pa., 6, Harrisburg 7.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): Boston, Mass., Jan. 13—indefinite.

FRANK DANIELS: New York city Nov. 4-Feb. 15.

FANTASMA (Hanlon's): St. Paul, Minn., Jan. 19-25, Minneapolis 27-Feb. 1, Duluth 2-4, West Superior, Wis., 5, Eau Claire 6, Madison 7, 8.

GONZALEZ COMIC OPERA (Frank V. French, mgr.): Harrisburg, Pa., Jan. 20-25, Shamokin 27-29, Sunbury 30-Feb. 1.

GARRICK BURLESQUE (Thrilby; John P. Slocum, mgr): Philadelphia, Pa., Jan. 20-25, Newark, N. J., 27-29, Jersey City 30-Feb. 1, New York city 3-8.

HANSEL AND GRETEL: Boston, Mass., Jan. 20-25, Brooklyn, N. Y., 27-Feb. 1.

JULES GRAU COMIC OPERA: Waco, Tex., Jan. 20-25, Galveston 27-Feb. 1, Houston 3-8.

RIMBALL OPERA COMIQUE (Mrs. Jennie Kimball, mgr.): Los Angeles, Cal., Jan. 20-22, Riverside 23, San Diego 24, 25, San Bernardino 27, Visalia 29, Fresno 30, San Jose 31, San Francisco Feb. 3-8.

LILLIAN RUSSELL: Philadelphia, Pa., Jan. 13-25.

NASHVILLE STUDENTS: Denison, Tex., Jan. 21, Hot Springs, Ark., Feb. 1.

PRINCESS BONNIE (D. W. Truss and Co., mgrs.): St. Louis, Mo., Jan. 19-25.

SOUSA'S BAND (D. Blakely, mgr.): Toronto, Ont., Jan. 20, 21, Buffalo, N. Y., 22, 23, Cleveland, O., 24, 25, Detroit, Mich., 26, Kalamazoo 27, Benton Harbor 28, Chicago, Ill., 29, 30, Rockford 31, Milwaukee, Wis., Feb. 1, Chicago, Ill., 2, Madison, Wis., 3, Minneapolis, Minn., 4, Duluth 5, St. Paul 6, Fargo, No. Dak., 7.

SUPERBA (Hanlon's): Boston, Mass., Jan. 20-Feb. 1, Lowell 3-8.

SHERWOOD CONCERT (H. C. Plimpton, mgr.): Nashville, Tenn., Jan. 22, Memphis 23, Huntsville, Ala., 24, New Decatur 27, Anniston 28, Tuscaloosa 29, Montgomery 30, Selma 31, Mobile Feb. 1.

THE SHOP GIRL: Brooklyn, N. Y., Jan. 20-25.

THE SPARROW (Eick and Lientz, mgrs.): Philadelphia, Pa., Jan. 6—indefinite.

TOMPKINS' BLACK CROOK (U. D. Newell, bus. mgr.): Dubuque, Ia., Jan. 21, Burlington 22, 23, Quincy, Ill., 24, Hannibal, Mo., 25, Alton, Ill., 26, Jacksonville 27, Peoria 28, Bloomington 29, Lincoln 30, Springfield 31, Danville Feb. 1, Henderson Ky., 3, Evansville, Ind., 4, Terre Haute 5, Anderson 6, Indianapolis 7, 8.

THE PASSING SHOW (Canary and Lederer, props.; Frank W. Martineau, mgr.): Newark, O., Jan. 21, Springfield 22, Louisville, Ky., 23-25, Cincinnati, O., 27-Feb. 1, Erie, Pa., 3, Rochester, N. Y., 4, 5, Syracuse 6, Ithaca 7, Utica 8.

TWELVE TEMPTATIONS (Charles H. Yale, mgr.): Galveston, Tex., Jan. 21, 22.

TWENTIETH CENTURY GIRL (Fred Hallen, mgr.): Poughkeepsie, N. Y., Jan. 21, Schenectady 22, Utica 23, Syracuse 24, 25, Cleveland, O., 27-29, Toledo 30-Feb. 1.

WHITNEY OPERA CO. (Rob Roy): Cleveland, O., Jan. 21-25.

WANG (D. W. Truss and Co., mgrs.): Madison, Wis., Jan. 21, Rockford, Ill., 22, Davenport, Ia., 23, Cedar Rapids 24, Des Moines 25.

WILBUR OPERA CO.: Albany, N. Y., Jan. 20-25.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Trenton, N. J., Jan. 21.

BOYD'S: Ashland, O., Jan. 21, Portsmouth 22, Waverly 23.

DARKEST AMERICA (Will A. Junker, mgr.): Wellington, Kans., Jan. 21, Wichita 22, Hutchinson 23, Newton 24, McPherson 25.

GORTON'S (Charles H. Larkin, mgr.): Sanford, Fla., Jan. 21, Orlando 22, Bartow 23, Tampa 24, 25, Key West 28, 29, Tampa 31, Feb. 1.

HI HENRY'S MINSTRELS: Clearfield, Pa., Jan. 22, Punxsutawney 23, Dubois 24, Brookville 25, Philipsburg 28, Altoona 29, Johnstown 30, Latrobe 31.

J. H. HAVERLY'S: San Antonio, Tex., Jan. 21, Austin 22, Houston 23, Galveston 24, 25, New Orleans, La., 26-Feb. 1.

PRIMROSE AND WEST (Joseph Garland, mgr.): Harlem, N. Y., Jan. 20-25, New York city 27-Feb. 1, Brooklyn, E. D. 3-8.

RICHARDS AND PRINGLE: St. Louis, Mo., Jan. 20-25.

SAN FRANCISCO: Toronto, Ont., Jan. 20-Feb. 1.

VAUDEVILLE.

AL REEVES: Detroit, Mich., Jan. 20-25.

ANDREWS AND COLEMAN: Forest City, Pa., Jan. 21, Jermyn 22, Honesdale 23.

ALLISON'S SPECIALTY: Philipsburg, Pa., Jan. 20-25.

CITY CLUB: Boston, Mass., Jan. 20-25.

CREOLE BURLESQUE (Sam T. Jack, mgr.): Brooklyn, E. D., Jan. 20-25.

CITY SPORTS: Indianapolis, Ind., Jan. 21, 22, Greencastle 23, Brazil 24.

EARLY BIRDS BURLESQUE: Philadelphia, Pa., Jan. 20-25.

FIELDS AND HANSON'S DRAWING CARDS (John F. Fields, mgr.): Brooklyn, N. Y., Jan. 20-25, Albany 27-29, Syracuse 30-Feb. 1, Rochester 3-8.

FRENCH GAIETY GIRLS: Hoboken, N. J., Jan. 20-25.

GUS HILL'S NOVELTIES (Gus Hill, prop.): New York city Jan. 20-Feb. 1.

HARRY MORRIS' ENTERTAINERS: Chicago, Ill., Jan. 12-25.

HARRY WILLIAMS' METROPS: New York city Jan. 20-25, Montreal, P. Q., 27-Feb. 1, Brooklyn, N. Y., 3-8.

HOWORTH'S HIBERNICA (A. L. Blodgett, mgr.): New Lexington, O., Jan. 21, McConnellsville 22, Newcomerstown 24, Cadiz 24, Uhrichsville 25, Minerva 27, Salineville 28, Alliance 29.

HYDE'S COMEDIANS: New York city Jan. 20-25, Philadelphia, Pa. 27-Feb. 1.

HALL'S CHICAGO CO: Sterling, Ill., Jan. 21, Moline 22, Ottumwa, Ia., 23, Mt. Pleasant 24, Fort Madison 25, Louisiana, Mo., 28.

HOPKINS' SPECIALTY: Kansas City, Mo. Jan. 20-25, Omaha, Neb., 27-29, Des Moines, Ia., 30, Oskaloosa 31, Davenport Feb. 1, Milwaukee, Wis., 3-8.

IRWIN BROTHERS' SPECIALTY: Cincinnati, O., Jan. 19-25.

JOHN W. ISHAM'S OCTOROONS: Philadelphia, Pa., Jan. 20-25, Pittsburg 27-Feb. 1.

LADIES' CLUB: Worcester, Mass., Jan. 20-25.

LONDON GAIETY GIRLS: Albany, N. Y., Jan. 20-25, Baltimore, Md., 27-Feb. 1, Harlem, N. Y., 3-8.

LONDON BELLES (Sydell's): Harlem, N. Y., Jan. 20-25.

LILLY CLAY BURLESQUE (Sam T. Jack, mgr.): Chicago, Ill., Jan. 19-25.

NEW YORK STARS (Gus Hill, mgr.): Washington, D. C., Jan. 20-25, Philadelphia, Pa., 27-Feb. 1.

NIGHT OWLS' BURLESQUE: Boston, Mass., Jan. 20-25, Albany, N. Y., 27-Feb. 1, Brooklyn 3-8.

ORIENTAL EXTRAVAGANZA: Baltimore, Md., Jan. 20-25.

ROSE HILL: Pittsburg, Pa., Jan. 20-25.

REILLY AND WOOD: Buffalo, N. Y., Jan. 20-25.

RUSSELL BROTHERS: Baltimore, Md., Jan. 20-25.

SAM DEVERE: Newark, N. J., Jan. 20-25.

TONY PASTOR: New York city—indefinite.

TROCADERO VAUDEVILLES (F. Ziegfeld, Jr., prop.): Brooklyn, E. D., Jan. 20-25.

WEBER AND FIELD'S VAUDEVILE CLUB: New York city Jan. 20-25.

WEBER AND FIELD'S OWN: Philadelphia, Pa., Jan. 20-25.

WASHBURN SISTERS: Kalamazoo, Mich., Jan. 21, Muskegon 22, Grand Rapids 23-25.

WHITE CROOK (Eastern): Lewistown, Pa., Jan. 22, Columbia 23, Lancaster 24, Mt. Carmel 25, Mahanoy City 28, Pittstown 29, Carbondale 30, Honesdale 31.

ZERO (Joe Oppenheimer, mgr.): Providence, R. I., Jan. 20-25, Worcester, Mass., 27-Feb. 1, Philadelphia, Pa., 3-8.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Aspen, Col., Jan. 20, 21, Greenwood Springs 22, 23, Grand Junction 24, 25.

BLUE MOUNTAIN JOE: Pelzer, S. C., Jan. 20-25.

COL. INGERSOLL'S LECTURES: New York city, Jan. 26, Little Rock, Ark., Feb. 1, Hot Springs 3, Texarkana, Tex., 4, Marshall 5, Dallas 6, Waco 7, Galveston, 8.

COYLE'S MUSEUM: New Iberia, La., Jan. 21, Jeanerette 22, 23, Morgan City 24, 25.

FREDERICK BANCROFT (Magician): Peoria, Ill., Jan. 23.

HILLYER AND BEROL'S MYSTAGOGUES: Jackson, Miss., Jan. 20, 21, Hazelhurst 22, 23, Brookhaven 24, 25, McComb City 27, 28, New Orleans, La., 29-Feb. 1.

KELLAR (Dudley McAdow, mgr.): Worcester, Mass., Jan. 21, 22, Hartford, Conn., 23, Waterbury 24, New Haven 25, Montreal, P. Q., 27-Feb. 1.

MARSHALL P. WILDER: Elmira, N. Y., Feb. 4.

NORRIS BROTHERS' DOG SHOW: London, O., Jan. 21, Chillicothe 22-24, Waverly 25.

PROF. HARTZ GIFT CARNIVAL: Corsicana, Tex., Jan. 21, Waxahachie 22, Dallas 23, Fort Worth 24, Denison 25.

PROF. CARPENTER (Hypnotist): Chelsea, Mass., Jan. 20-22.

THE LEES, HYPNOTISTS (F. R. Lehman, mgr.): Evansville, Ind., Jan. 20-25.

SALAMBO AND CLIVETTE'S WONDERS: Cortland, N. Y., Jan. 22.

THE FLINTS (L. J. Meacham, mgr.): Rock Island, Ill., Jan. 20-25, Muscatine, Ia., 27-Feb. 1, Peoria, Ill., 3-8.

THE SAGES (Hypnotists; Thomas F. Adkin, mgr.): Johnstown, Pa., Jan. 20-25, Pittsburg 27-Feb. 8.

[*Received too late for classification.*]

SAN FRANCISCO.

Jan. 12.

Marie Wainwright has been playing to well-filled houses this week at the Baldwin in Daughters of Eve, the new play by Julian Magnus and A. E. Lancaster. Miss Wainwright was well supported, the work of Nathaniel Hartwig and Barton Hill being very effective. This week, The Love Chase, An Unequal Match and Camille will be presented. After Miss Wainwright's engagement the Baldwin will be closed for two weeks.

The Frawley stock co. is again crowding the Columbia with enthusiastic audiences nightly. The Senator is this week's play and The Ensign is in rehearsal for early production.

Louis James is doing well at the California with his repertoire of Shakespearean plays. Marmion will be produced this week, and Percy Sage, who has made the adaptation from Sir Walter Scott's romance, is said to have evolved a stirring and absorbing play. Mr. James' young leading woman, Alma Kruger, has made a most favorable impression here.

Ixion, or the Man at the Wheel, will be continued until further notice at the Tivoli Opera House. Tuesday marks the twenty-fifth performance. The Gentle Savage, an Indian opera, will follow.

My Precious Baby, the new comedy at the Alcazar, has been doing a big business. It will be continued the coming week. The Wolves of New York is underlined for the week after.

A Long Lane, or Pine Meadow, is the offering at the Grand, and is sure to be carefully presented by the excellent company which Walter Morosco presides over. A real flock of sheep and a real hay wagon will lend verisimilitude to the out-of-door scenes.

Gilmore and Leonard head the bill at the Orpheum. They were specially engaged by Mr. Walter, who saw them do their "turn" in New York. Roberts, the equilibrist, and Caron and Herbert are also in the bill.

At the Water Chute on High Street, two strong men, Holtum and Martinez, are attracting considerable attention.

IOWA CITY, IA.—OPERA HOUSE (Perry Clark, manager): Alice French (Octave Thanet) appeared before a packed house 14. General O. O. Howard had a small house 15. The Moore-Livingstone co. 20-25 at popular prices.

HURON, S. D.—GRAND OPERA HOUSE (Fred M. Wilcox, manager): Ellis and Lennon, assisted by the Huron Histrionics (the local dramatic club), presented On the Potomac to good houses 10-11.

MANNINGTON, W. VA.—MANNINGTON OPERA HOUSE (J. M. Barack, manager): Hoyt's Trip to Chinatown 7 to a large and well-pleased audience. Rice and Barton in McDoodle and Poodle 14; fair house; performance good. Guy Brothers' Minstrels 15 to good house. John E. Brennan in Tim the Tinker 20; C. F. Neville in Boy Tramp 20.

DELTA, COL.—OPERA HOUSE (Ray Simpson, manager): Uncle Josh Spruceby opened 18 to a full house. Cook Sisters' U. T. C. played 4 to a good house. Bowman and Young's Minstrels 18.

ANDERSON, IND.—GRAND OPERA HOUSE (I. E. May, manager): Span of Life to topheavy house 10; good satisfaction. Jessie May Hall in repertoire 13-15 to popular prices and big business. Morrison's Faust 16; Peck's Bad Boy 18; Gormans 21; Bunch of Keys 25.

TAYLOR, TEX.—OPERA HOUSE: Colonel George W. Bain delivered a free temperance lecture to S. R. O., under the auspices of W. C. T. U.

VIRGINIA, ILL.—TUREMAN OPERA HOUSE (J. W. Decker, manager): The Ferris Comedians 20, 21.

WATERLOO, IA.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Nellie McHenry in The Bicycle Girl 14 to a large and well-pleased audience. William Pitt in The Rajah 21 to a very swell house; everyone was pleased; good co.

THOMASVILLE, GA.—OPERA HOUSE (T. L. Spencer, manager): Milton Royle in his melodrama, Friends, 15; excellent performance to small house. House dark until 22.

CHEYENNE, WYO.—OPERA HOUSE (Ed F. Stahle, manager): Dan'l Sully to a fair-sized audience 7. Lecture by Dr. A. A. Willitts 10. Lecture by Hon. William J. Bryan to a packed house 14. Henry E. Dixey 20; Anna Eva Fay 27-30.——ITEM: Edward F. Stahle has assumed the management of the Cheyenne Opera House, R. M. Friend, former manager, having retired. Mr. Stahle has a thorough knowledge of things theatrical, and will endeavor to give the patrons first-class attractions.

OGDEN, UTAH.—GRAND OPERA HOUSE (Joseph Clark, manager): The Old Kentucky co. 11 to a large house. There was not an unoccupied seat in the theatre, and many were standing. Laura Burt took immensely. Cook Sisters' Uncle Tom's Cabin co. 21.

JACKSON, TENN.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, managers): Creston Clarke presented Hamlet 6 to a large audience. Greater Twelve Temptations 11 to a well-filled and pleased house.——ITEM: A benefit will be given the Pythian Opera House Band 13.

ROANOKE, VA.—ACADEMY OF MUSIC (J. L. Hooper, manager): Cotton King 14; fair audience; good performance. John Osborne as the Cotton King sustained most acceptably his part. The Dazzler 16 to crowded house. Sowing the Wind 21; Camille D'Arville Opera co. 27; Old Si Perkins 31.——ITEM: Manager Hooper has gone to Columbus, Ga., on a short business trip.

LINCOLN, ILL.—BROADWAY THEATRE (Cossitt and Foley, managers): Nellie McHenry in The Bicycle Girl 9; large and highly pleased audience. Sherwood Grand Concert and Operatic co. delighted a select audience 14. Creston Clarke in Hamlet 18.

SAVANNAH, GA.—THEATRE (J. C. Shaw, manager): De Wolf Hopper and his merry co. in Dr. Syntax 13 to capacity of the house and advanced prices. The performance was excellent, and was well applauded by the most select and elite audience of the season. Mr. Hopper recited "Casey at the Bat," and finally had to make a short speech. This was his first appearance here in twelve years. Fabio Romani 16; the Byrons 18; Donnelly and Girard 21; Irving-Terry 23.

PRINCETON, ILL.—APOLLO OPERA HOUSE (C. J. Cushing, manager): House dark 17-24.

KIRKSVILLE, MO.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): House dark 12-18.

LA SALLE, ILL.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Howard Wall Comedy co. 6-13 played to good houses. Land of the Living 16; O'Hooligan's Masquerade 19; McCarthy's Mishaps 21; Creston Clarke 24; Hermann 26; John Kernell 31.

OURAY, COL.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Davis' U. T. C. 7; fair house. Uncle Josh Spruceby 9, S. R. O. Bowman and Young's Minstrels 20.

TELLURIDE, COL.—NIX OPERA HOUSE (J. H. Adams, manager): Ed F. Davis' U. T. C. 6 to S. R. O. Uncle Josh Spruceby 11, 12, S. R. O. Bowman and Young's Minstrels 21. Both the U. T. C. and Uncle Josh Spruceby cos. played to the extreme capacity of the house.

RICO, COL.—OPERA HOUSE (Peter Rhode, manager): Uncle Josh Spruceby canceled 13. Bowman's Minstrels 22.

GALION, O.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Anna E. Davis in repertoire 6 and week; good business; co. best here this season. Minerva Dorr as Niobe 14; fair business. Drummer Boy 22-24 by home talent. Coming: Stetson's big U. T. C., Limited Mail, Gilbert Opera co., return date.——CITY OPERA HOUSE (S. E. Ribler, manager): A Baggage Check 9 to big business.

GRAND JUNCTION, COL.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Uncle Josh Spruceby 14 to a well-pleased audience; fair house. Bristol's Horse Show 24, 25.

WABASH, IND.—HARTER'S OPERA HOUSE (Harter Brothers, managers): House dark 16, Private Secretary having canceled.

AMERICUS, GA.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Friends and Mexico 17.

MASSILLON, O.—BUCHER'S OPERA HOUSE (M. Bar, manager): Alabama 16 to crowded house.

MARIETTA, O.—AUDITORIUM (M. G. Seipel, manager): Charles A. Gardner in Prize Winner 16 drew a good-sized audience; performance good.

MT. STERLING, KY.—GRAND OPERA HOUSE (W. B. O'Connell, manager): Clay Clement in The New Dominion 15; well filled house; excellent performance. Trip to Chinatown 17; good house. Conroy and Fox 24; John Griffith's Faust 29.——ITEM: Clay Clement and his leading lady, Karra Kenwyn, were delightfully entertained by friends here. Miss Kenwyn is a Kentuckian and a great favorite throughout the State. Mr. Clement made the hit of the season here, and will book a return engagement.

GIRARD, KAN.—HOLZER OPERA HOUSE (Fred Firman, manager): Sharpley's Lyceum Theatre co. 13-18 to crowded houses. Performances good.

NEW CASTLE, IND.—ALCAZAR THEATRE (C. F. Thompson, manager): Brooklyn Handicap 13 to fair-sized house. Morrison's Faust 17 to big house. A Trip to Chinatown 22; Fisher's Cold Day co. underlined.

MORGANTOWN, W. VA.—OPERA HOUSE (M. J. Sonneborn, manager): Guy Brothers' Minstrels 16; large business; co. gave elegant satisfaction. Kittie Rhoades 20-22; Fencing Master co. 27; The Pay Train Feb. 3.——ITEM: Mrs. George Guy, Sr., was taken seriously ill here and was compelled to remain over.

ELLENSBURG, WASH.—LLOYD'S OPERA HOUSE (C. E. Finfesy, manager): Joe Cawthorn in Fool for Luck to fair business.

ALGONA, IA.—CALL'S OPERA HOUSE (C. H. Blossom, manager): Ida Van Cortland co. finished their engagement 11. House dark week of 13.

COUNCIL BLUFFS, IA.—NEW DOHANY THEATRE (Elliott Alton, manager): Compston Dramatic Players 12-18 in repertoire to fair business. The Rajah 24; Holden Comedy co. week of 26.

TERRELL, TEX.—BRIN'S OPERA HOUSE (Samuel L. Dey, manager): A Turkish Bath 14 to a fair-sized audience. Rain prevented a great many from attending. Performance satisfactory. A Breezy Time 24.

FAYETTE, MO.—OPERA HOUSE (Lee Holladay, manager): Richard and Pringle's Georgia Minstrels 17 to topheavy house; good performance. Graham Earle co. in repertoire week of 20.

ELK NOTES.

The Newburgh Lodge held a social session on Dec. 23. A repast was served at midnight. Brother Shannon, editor of *The Antler*, was made chairman. Among the others were Patrick McArdle of Poughkeepsie, Major Burke, Colonel Fred Wilson, Dick Sands and T. J. Trophy of New York, W. E. Garry of Utica, R. L. Whitehill of Sheboygan, Mich., Many Words of Golden Gate Lodge, San Francisco, and John J. Shannon, secretary of New York Lodge. Brother Reff's orchestra furnished the music.

A. J. Dunwick, Secretary of the Glens Falls Lodge, is forming a theatrical circuit to embrace towns between Albany and Montreal.

Daly's company played A Midsummer Night's Dream for the benefit of the Trenton Lodge last Thursday night. The audience was large and the event was successful.

The Chicago lodge gave a stag social in the Medinot Building on Jan. 11. It was a very successful and enjoyable affair. Some of those who contributed to the entertainment were: H. O. Fox and Alice Smythe, Joseph L. Treacy, Kollins and Baum, Professor Leonard, Dave Marion, Florence Townsend, Holland and De Mier, Ida Howell, Mark Harris, Bert Brown, Banks Winter, Alice Gilmore, Frank Bryant, James E. Black, Richie Foy and Lillie Vedder, and Winfield Blake.

The memorial number of *The Antler*, the organ of the fraternity, published in New York by John J. Shannon and edited by Arthur C. Moreland, gives very full accounts of the annual services in many lodges throughout the country. It is a creditable publication.

A number of Elks held a social session at the hotel of Joseph Oldorf, East Stroudsburg, Pa., recently. W. E. Garry, of New York, was chairman, and Charles Drake, William Loder, J. Ruster, Joseph and John Oldorf, A. K. Stone, and others contributed to the pleasure of the evening.

THE STAGE EMPLOYES.

George M. Riemeyer, for several years treasurer of Cincinnati Local No. 5, N. A. T. S. E., died on Dec. 12, 1895. He had been flyman at the Grand Opera House for several years.

Joseph Weber, a charter member of Cincinnati Local No. 5, died on Dec. 7, 1895, after a short illness.

Cincinnati Local No. 5 will give their fourth annual ball at Workmen's Hall on Feb. 6.

Billy Buck, who kept the professional boarding house next door to Heuck's Opera House, Cincinnati, and was known to all the grips in the country, died on Sunday, Jan. 11.

S. H. Solomon, bus. mgr. Address MIRROR.

UTAH'S NEW LEADING MAN.

The incoming of the new State of Utah is interesting from a good many points of view, but especially interesting to the dramatic profession from the fact that she brings with her as her chief executive a gentleman known for fifteen years past as one of the most talented actors of the West.

Governor Heber M. Wells, who took the oath of office in Salt Lake City on Jan. 6, has faced a good many enthusiastic audiences in his career, but never such a one as that which greeted him on that occasion. For his auditorium he had the great Mormon Tabernacle; his auditors numbered from 12,000 to 15,000, all keyed up to the highest point of enthusiasm: his stage was the topmost pulpit of the first presidency of the Mormon Church (of which he is a member); the music of the occasion was made up of the great organ, two military bands and the noted temple choir, augmented to a thousand voices in honor of the event. His fellow players were a chief justice, associate justice, the new Secretary of State, treasurer, auditor and members of the new Legislature, but Governor Wells undoubtedly had the star role, and no one disputed his right to the centre of the stage. Over the vast audience was hung the largest flag ever made, measuring 75 feet wide by 175 feet in length, with the new star (the forty-fifth in the national constellation) brilliantly illuminated.

It speaks well for the liberal and progressive ideas prevailing in Utah that not only does the new Governor come from the ranks of the Thespians, but his competitor for the office on the losing side (the Democratic) Mr. Caine, was for years a professional actor and manager. Mr. Wells was never classed entirely as a professional, for the reason that he was always engaged in some other business pursuit at the same time that he indulged his taste for the drama; but the fact that he acted at regular intervals in an organized company for nearly fifteen years, the wide range of parts he essayed, and the further comfortable fact that his income was substantially aided by his ventures before the footlights, entitle him to be ranked as something considerably more than an amateur.

Governor Wells made his first appearance as the doctor in The Two Orphans in 1879, at a benefit tendered in the Salt Lake Theatre to Mrs. Annie Adams, mother of Maude Adams. A few months later he played Templeton Titt in Divorce, in which "little Maude" appeared as the child and made a decided impression in a song and dance. Since then Mr. Wells has traversed the whole range of current comedy, drama and melodrama, his roles being either the heroes in such plays as Storm Beaten, The Silver King, Diplomacy, Youth, Held by the Enemy, Young Mrs. Winthrop, Esmeralda, etc., or the leading roles in such pieces as Grimaldi, The Shaughraun, Confusion, Our Boys and Saratoga. He played Lord Travers in Hazel Kirke, when his Dramatic Club brought C. W. Couldock out from New York and put on the play for a week's run, and his last appearance was as Ralph in Saints and Sinners, which the club produced, in conjunction with J. H. Stoddard, in October, 1884.

Governor Wells has a fine presence, an admirable physique, and an excellent voice, and Salt Lake theatre audiences—than whom there are none more critical in the Union—have always counted him an ideal leading man. He has several times received offers from Eastern managers, but he always declined to take up an exclusively professional life.

Governer Wells' term is for five years. He is only thirty-six years of age, so that should he fail of re-election, or miss stepping into the U. S. Senate (usually looked upon as the haven reserved for all righteous governors) he will still be young enough at the end of his term to don once more the sock and buskin, and perhaps carve out for himself greater fame than he could amid the uncertainties of political life.

AL. G. FIELD'S ENTERPRISES.

Al. G. Field, owner and manager of the Al. G. Field Big White Minstrels and Darkest America, is in New York this week attending to business connected with his two enterprises. He reports a most successful season for both shows. Utopia, the afterpiece of the Big White Minstrels, has made a pronounced hit. Lewis Cooke of the Barnum show, W. H. Donaldson of Cincinnati, Peter Sells, W. E. Frankling and other circus people of equal note say that it is the funniest take-off on the circus of to-day ever produced on any stage. The high dive to the tank of water deceives three-fourths of the audience each night. The live ponies captivate the children and the fake lions, tigers, giraffes and elephants convulse grown people with laughter. Manager Field has had the title, the business and effects of Utopia copyrighted and patented. Some dispute has arisen over the title of Utopia, as there is a burlesque and a play of the same name. Emmett Tompkins is investigating the matter, and should there be any doubt as to the legality of Manager Field using the title of Utopia another title will be used for this burlesque.

Manager Field claims that his Big White Minstrels is the largest company in the world composed exclusively of white talent. Car loads of scenery and effects will be carried by this company next season.

Darkest America, of which Oliver Scott is half owner and W. A. Junker, Manager, is touring the Far West to good business. Next season there will be no minstrelsy connected with Darkest America. It will be staged in dramatic form in five acts and seven tableaux. No scenery in the local theatre will be used but the drop curtain, everything in the production being carried by the company. The humorous side of negro life will be depicted. It will be a big, bright spectacular production. The company will consist of about sixty persons, male and female. Numerous well-known points of interest will be illustrated with proper scenery. The interior of a rice mill in operation, a cotton gin and compress in full operation, the opening of the Atlanta Cotton Exposition, the levee at New Orleans, a panorama of the Mississippi River, showing the famous race between the *Robert E. Lee* and *Natchez*, Charleston, S. C., Citadel Square the morning after the earthquake, a camp-meeting scene at Beaufort, S. C., Robert Small's home, the interior of the State House, Columbia, S. C., during the stirring campaign of 1876, interior of the Rabbit Foot Saloon, Jacksonville, Fla., the night of the Corbett-Mitchell fight, showing the swell "coon" sports in their native element, are but a few of the scenes descriptive of negro life in the Sunny South that will be presented. Week stands only will be played.

MANY NEW PLAYS.

Alice Kauser has received during the last ten weeks a number of valuable manuscripts by well-known authors. One of the plays is a powerful melodrama, with strong dramatic situations, novel scenic effects, and an intensely human story. Another play worthy of more than passing notice is an American melodrama, thoroughly original as to plot and treatment, possessing one or two scenes of tremendous effect, which alone would ensure the success of any play.

A clever and light comedy, with a few farcical situations, is another play Miss Kauser can highly recommend. These are but a few of the many manuscripts Miss Kauser has for sale.

Among the tried plays that have been placed in her hands for disposal are all the works of the well-known dramatist E. E. Kidder, one by Madeline Lucette Ryley, the author of Christopher, Jr.; two of Robert Drouet's, successfully played by Effie Ellsler; and three by Mrs. C. A. Doremus.

A TRIBUTE TO FELIX MORRIS.

Mary H. Krout, special London correspondent to the Chicago *Inter Ocean*, writes the following tribute to Felix Morris, which appeared in a recent issue of that paper:

Mr. and Mrs. Felix Morris, who have a host of friends in Chicago, are now comfortably domesticated here (London). Mr. Morris is undoubtedly the Coquelin of the American stage, a man of broad culture, of fine social qualities and of the highest character.

As an exponent of the purest and most graceful comedy he has no equal in the United States. His rendition of the Scotch Professor in London several years ago gave him an assured footing among the best English actors, and the friends he made then have held him in faithful and affectionate remembrance. He has been generously entertained at the Actors' Club and elsewhere, and has had a number of flattering offers, which he is still considering.

Mr. Morris' chief drawback has been his modesty. On this account others have made their way who could not be compared to him. He is bound to be recognized here, however, as he has been in the past, and increased fame and added fortune are only a matter of time.

AND THE SUBJECT WAS EDUCATIONAL.

W. W. Cole, acting manager of the Lansing Theatre, Lincoln, Neb., sends THE MIRROR a bona fide letter from a young man who wishes to enter the lecture field. Perhaps some enterprising manager may wish to negotiate with this modest genius. Here is the letter *in toto*:

ELBA, Jan. 7—1896

DEAR SIR I wish to come in your town some time and have a lecture or entertanement now what will you open your opre hous for one evening of corse it is hard times and but fiew will tend so will have to git rent cheap the admitence will be in acordence to the expence pleas give your least price so I can come if the expence is not to high or will you give the use of hous and take half the admitence fee

The subject is educational

direct F. J. W——R Elba Neb

TO STAR AGAIN.

Edwin Ferry is to star again. He will sever his connection with Robert Downing at New Orleans, and begin a tour on his own account on Jan. 27. Mr. Ferry has engaged for his support Charles M. Collins, J. K. Armory, Alex McKenzie, William Fredericks, William L. Allen, Eleanore Newton, Mrs. F. M. Bates and Helen Budd, with Thomas A. McKee in advance. The tour will be under the direction of George Backler. The repertoire will include Othello, Julius Cæsar, Virginius, Damon and Pythias and Ingomar. Special scenery is being painted for each play. Negotiations are pending between Manager Buckler and R. D. McLean which, if satisfactorily concluded, will add to Mr. Ferry's repertoire Spartacus, the Gladiator.

THE BOY MADE A HIT.

When the Thrilby company was in St. Louis last week a little boy came to Manager Slocum and asked to be allowed to sing for him, saying he wanted a position. His extreme self-confidence amused the manager, who sent him to his musical director. The boy was found to possess a high soprano voice of range and sweetness. He was sent up to the gallery to sing in answer to Zou-Zou, and won several encores. Manager Slocum at once signed a contract with the boy's parents, and he will travel with Thrilby for the rest of the season. His name is Roy St Clair, and he is barely twelve.

SANFORD AND THE BUILDING DEPARTMENT.

Walter Sanford was summoned last week before Mayor Strong to answer the charge brought by the Building Department that Sanford had opened the new Third Avenue Theatre to the public without complying with the building laws. Mr. Sanford assured the Mayor that the house would be in perfect condition by last Saturday night and on this assurance the Mayor allowed the performances to go on.

CHARLES PLUNKETT.

The front page picture in this issue presents Charles Plunkett as Touchstone in As You Like It. That excellent comedian and representative of strongly marked characters, Mr. Plunkett, was born in London, England, and was literally carried on the stage in his mother's arms in the farce, Mr. and Mrs. Peter White. Afterward he was taken aboard ship by his parents, and brought to the United States. These events occurred when the subject of this sketch was too young to resist any invasion of his rights. Having arrived at a more thoughtful period of life, Mr. Plunkett is convinced that successful resistance to any one of the aforesaid events would have been suicidal.

Mr. Plunkett comes of a theatrical family, his parents having been leading members of the dramatic profession both in England and the United States. They were respectively leading juvenile man and chambermaid (soubrette in these days), of the famous company of the Varieties Theatre in New Orleans, under the management of Tom and Harry Placide.

Charles Plunkett is an excellent example of the value of proper training in the stock company, as he is a graduate of that system. He has had the almost incalculable benefit of proper instruction by and association with the masters of his profession, Jefferson, Couldock, Booth, Barrett, De Bar, McCullough, Mark Smith and the mistresses of their set, Nelson, Bowers, Drew, Janauschek, et al, are among his mentors. And he has been leading comedian in the comic opera organizations of McCaull, Rudolph Aronson and Francis Wilson. Possessing the actor's temperament, he is consequently equipped for a prominent position in the profession that is his by heredity and training. Mr. Plunkett will be the Touchstone in Augustus Pitou's forthcoming production of As You Like It at the Lafayette Square Theatre, in Washington, in which Kathryn Kidder will be the Rosalind. Mr. Plunkett's engagement with Mr. Pitou will end May 1, '96.

A MANAGER SUED.

In the District Court of Providence, R. I., on Jan 13, Robert C. Smith brought suit against Campbell and Huffman for $300, and was awarded that amount. Smith was engaged to go as treasurer of the London Belles Burlesque company and made a deposit of $300 for the faithful performance of his duties. A short time after he signed the show stranded in Philadelphia, and Smith returned to Providence without his $300. Campell arrived in Providence two weeks ago with another show, and Smith had him arrested for the debt. He was bailed by Manager Batcheller, of the Westminster Theatre, and, it is understood, left the cash to settle the claim.

THE TA KALA BENEFIT.

Nelson Wheatcroft and pupils of the Empire School of Acting will appear in The Open Gate at the Ta Kala benefit at the Broadway Theatre this afternoon. Among the other volunteers are the Abbott Sisters, the Hengler Sisters, the Beazy Sisters, from California, and Guibal, the hypnotist. Charles Barnard's Yankee play, Makepeace Joy, and a comedy from the French called The Dead Heart, will also be presented. The proceeds will be devoted to the Ta Kala day nursery.

JOHN J. BURKE AS A STAR.

John J. Burke opens his starring tour in The Doctor on Jan. 29 at New Rochelle. His company, which numbers nineteen people, includes Alma Earle, Edward Eagleton, Edith Ward, John Magee and Grace Forrest. Willis E. Boyer will go in advance and W. W. Landthorn will direct the music. Manager Edwin P. Hilton has booked some excellent time and the new star begins his tour under most encouraging auspices.

DRAMATIC STUDENTS TO PERFORM.

The Empire Theatre Dramatic School will give its first exhibition matinee of the season at Empire Theatre on Thursday. Three original plays will be given for the first time—A Rainy Day, by Frances E. Johnson, The Awakening, by Beatrice Sturges, and The Game of Three, by Alexander Laidlaw, Jr. Two graduates of this school are playing in Chimmie Fadden, and there are three in the company playing The Masqueraders.

THE WAGNER AND REIS CIRCUIT.

Wagner and Reis, whose theatrical circuit comprises houses in Syracuse, Elmira, Olean, Erie, New Castle, Scranton and Williamsport, have transferred their headquarters from Syracuse to New York. They have taken offices at 25 West Thirtieth street, and will do all their booking from here. Mr. Ries will stay in this city permanently.

E. J. HENLEY IS RESTING.

E. J. Henley has left Hot Springs, Ark., where he had gone for his health, and is now traveling with his wife, Helen Bertram, who is with the Bostonians. Mr. Henley will probably not be strong enough to play again until next season.

AMY LEE TO REORGANIZE.

Amy Lee and Frank Doane intend to reorganize and resume their tour about Feb. 1, playing Miss Harum Scarum. An entirely new company will be engaged.

W. S. Bates, bus. mgr., Rice's Comedians.

CUES.

Alice Pierce has left the A Contented Woman company.

Theodore Roberts has retired from Fanny Davenport's company.

Charles A. Holt, manager of Charles Cowles in A Country Merchant, writes that this attraction is doing well in Ohio.

E. Gayle Rigg closed with the Robert Wayne company at Detroit, Mich., and joined Hubert Labadie's Faust company at Shelbyville, Ind., replacing Mart Gay. Yetta Peters, late of The Old Soldier company, also joined, and was quietly married at Shelbyville to Mr. Rigg. Both bride and groom are from Louisville, Ky.

Clifford Dempsey will open in his new play, The Arm of the Law, at the Columbia Theatre, Boston, on Feb. 10.

Marie Bates as Mrs. Murphy at the Garden Theatre continues to receive praise from the press and public. It is all well deserved.

Manager Bleiman, of the Herald Square Theatre, announces a prize for the best narrative story of The Heart of Maryland.

The despoiling of a Sepoy temple and the theft of a sacred relic form one of the exciting incidents in Edward E. Kidder's new play, Shannon of the Sixth. Maurice Levi is writing the incidental music.

Clara Morris (Mrs. F. C. Harriot) has been entertaining tramps unawares at her home at Mount Vincent. One of the servants saw the flicker of a fire through the chinks of the carriage house and sent for a policeman, who broke in the door to find six ragged men toasting their shins before a blazing fire. The carriage house has an earth floor, and they had forced an entrance by burrowing under the wooden sleepers on which the upright timbers of the building rested. On the policeman's arrival the tramps escaped through the holes. Clara Morris's servants were kept busy the next few days in plugging up the holes.

Eily Coghlan sang at the benefit performance tendered to Mrs. Anna Wade at the Berkeley Lyceum on Friday night. She met with great success. Lillie Sands, Senorita Bantie and Rose Stange also appeared, and the comedy Arabian Nights, was acted by the Seawanhaka West End amateurs.

Next season the Whitney Opera company, at present playing Rob Roy, will produce a new opera by Julian Edwards and Stanislaus Stange. The title is Brian Boru, and the scenes and characters are Irish.

An Enemy to the King, the new play by R. N. Stephens, written for E. H. Sothern, deals with the Huguenots of Southern France in the times of Henry of Navarre.

James J. Corbett was ill while in Syracuse from an overdose of medicine taken for a cold.

Prince Lloyd will replace Harrison J. Armstrong and Atkins Lawrence will take the place of Harry Gwynette in The Speculator company.

The Baptist Tabernacle at Peru, Ind., has been converted into a comfortable theatre with a seating capacity of 800.

The manager of the Benton Comedy company is said to have abandoned the company at Newburg, N. Y., leaving a number of bills and the salaries unpaid.

Richard Williams, of The Lost Paradise company, fell while skating in Marlboro, Mass. Although his hip was badly injured, Mr. Williams pluckily played his part that night.

Lyon L. Adams has been very successful in the roles of Napoleon and Charles II. in Josephine and Nell Gwynne, played by Rhea.

William H. Young, late with Clara Morris, has been engaged as stage manager for Edwin Vroom's production, For the Crown.

Owing to a fire in Red Bank, N. J., the Maud Hillman company is compelled to rest this week.

The stage carpenter and property man of Sol Smith Russell's company were called out on strike by the St. Louis Lodge of the Theatrical Alliance last week, but owing to the untiring energy of Stewart Allen, stage manager for Mr. Russell, assisted by the excellent stage hands of the Grand Opera House, there was no hitch of any kind, and the performances went as smoothly as ever. Mr. Russell had a large week's business.

Robert Mantell made a speech at the conclusion of his Atlanta engagement. He said that he was not like his friend Mansfield; he did not think Atlanta audiences were unappreciative, and he would be delighted to return to that city again. Mr. Mantell played at the Lyceum Theatre.

In last week's MIRROR it was erroneously stated that Lillian Hutchinson, an actress, who died under sad circumstances at Buffalo, was buried in Potter's Field. Steve Brodie read an account of her pathetic death in the Buffalo *Courier* and he generously defrayed the expenses of a decent burial of the poor creature's remains.

Gratifying reports of big business over the Greenwall Theatrical Circuit company's chain of theatres come from attractions playing their houses. The following play the coming week in theatres controlled by the Greenwall Theatrical Circuit company, with every prospect of having record-breaking receipts: Minnie Maddern Fiske, Richard Mansfield, Rober Mantell, Salvini, Robert Downing, Donnelly and Girard, The Girl I Left Behind Me, Henry Irving and Ellen Terry.

J. C. Fenton left The Light on the Point company at Detroit, Mich. He claims they owe him back salary.

Colonel L. E. Granger will reorganize The Bacheior's Baby company and take it out without Mr. and Mrs. Sidney Drew.

Walter F. Macnichol is in town, and has joined the Clifford Dempsey company.

TELEGRAPHIC NEWS

CHICAGO.

Nat Goodwin's Great Success—Other Attractions Prospering—Hall's Chat.

[*Special to The Mirror.*]

CHICAGO, Jan. 20.

The attractions here last week had no cause to complain of a lack of patronage, for they all did well. At Hooley's, Nat Goodwin, "the only one," has scored a wonderful hit as Senator Beck in Carleton's entertaining play, Ambition, and has been filling the house every evening. On several occasions people have been turned away. The supporting company could hardly be improved upon. That bright young actor, Louis Payne, is decidedly clever in one of the Carleton "bits," while Annie Russell, George Fawcett, J. G Saville and Arthur Hoops are all very good. The second week opened to night with the usual large audience.

I never saw such a batch of noted "show people" and their friends together as I did last Thursday night at Charlie Rector's. There were Nat Goodwin, Harry J. Powers, Herrmann and Mme. Herrmann, Roland Reed, Mary Myers, Isadore Rush, Louis Payne, Arthur Hoops, Will J. Davis, Charlie Evans, Ada Somers McWade, Walt Williams, Fred Stanley and his wife, Deputy Marshall Donnelly, Harry Sommers, and Henry Bergman. It was a merry crowd.

I don't know when I have enjoyed a performance as I did that of Pudd'nhead Wilson at McVicker's, where it is doing a large business. The second week opened last night. I have always taken off my hat to Mr Mayo for what he has done, and I now make to him a sweeping obeisance for what he is doing. He is a great artist. As we left the theatre Mrs. Hall paid two actors what I think was a great compliment to both. She said: "Mr. Mayo is as thoroughly artistic as E. M. Holland." Good work is done in the company by Frank E. Aiken, another old timer. Once in a while a man longs for "the palmy days."

There was a young woman brought before me in the police court the other day and the police gave me her alias. It was Maggie Pants. What a name for a soubrette.

Roland Reed, always a Chicago favorite, has been doing his usual business at the Grand. Last week he gave The Politician before large houses, and pretty Miss Rush made a great hit in her singing of "I Want You, My Honey." Honey would be a cold-hearted chap, indeed, if he failed to respond to her eloquent vocal plea. And Mrs. Myers, too, has developed into a singer. Last night Mr. Reed put on his old success, The Woman Hater, for his second and last week, and the hit of the performance was made by Mr. Pennoyer, who saved the end of the third act by his artistic rendering of a character bit.

Mrs. Hall's sister, Ada Somers McWade, whose home is in Mt. Vernon, N. Y., is visiting here for a few weeks.

Herrmann, with the best entertainment he has given us, filled the Columbia all last week. His new illusions are very effective and Madame Herrmann's serpentine dance is the greatest I have ever seen. The manipulation of the lights is wonderful. The magician is living in his private car this year, and on Friday he gave a luncheon to Nat Goodwin, Roland Reed, Will J. Davis and Amy Leslie.

One of the hits of the Herrmann show, to me, was smiling Eddie Fox in the leader's chair. It was another triumph of the old timer. Mr. Fox still taps the back of the old Cremona with his bow when he wants his orchestra to pay attention, and he never has a note of music before him, always playing from memory and caressing his violin lovingly as he reels off spirited popular airs which the people like and applaud. It is a pleasure to see and hear the clever man.

Last evening the Columbia was filled by the admirers of Della Fox and Jeff D'Angelis, who enjoyed Cheever Goodwin's new and clever work, Fleur de Lis. It is a very enjoyable entertainment.

Ben Stern passed through here last week and was very proud of a beautiful intaglio ring inscribed to him with the best New Year's wishes of his star, Fanny Davenport.

There was a great big house at the Chicago to-night to see David Warfield and his clever assistants in Canary and Lederer's success, The Merry World. It is a bright show and is sure to fill the house at popular prices.

Among those who called at my down town court last week were Harry A. Smith, Ed B Jack, James S. Shesgren, the press agent of the Schiller, Joseph W. Frankel, of For Fair Virginia, Louis N Donnelly, an old time Atlantic City Elk, and Fay Butler, representing the San Francisco Orpheum circuit.

Many theatrical people will be pained to learn of the death last week of Mrs. Holden, who has written so much and so entertainingly over the nom de plume of "Amber" for the *Times-Herald*.

The sale of seats for the three concerts of Yvette Guilbert, at Central Music Hall, the latter part of the week, has been very large. Jeff Leerburger has been here in advance, and we look for Ted Marks with the main "trouper."

Paderewski was mobbed by two great audiences of women at the Auditorium last week and he went away with a whole lot of coin in exchange for his notes.

That charming romantic war play, For Fair Virginia, returned to the Schiller last evening, and Mr. and Mrs. Whytal were welcomed back by a large audience. It is one of the prettiest plays we have ever seen here, and it is preceded by Agatha Dene, a "curtain raiser."

The engagement of Sinbad closed at the Schiller in a blaze of glory last Saturday night with an "Elks' evening," when the horned brethren were out in full force.

Gustave Frohman has retired from the management of the Schiller and Ira J. Lamotte is now in full charge. Weymss Henderson is to look after the bookings in New York.

Charlie Yale's New Devil's Auction had a great big opening last night at the Haymarket Theatre.

Gus Heege's company laid off here Friday and Saturday and opened well at the Alhambra yesterday. They go to the Grenoble next week. The Academy's attraction this week is The Land of the Midnight Sun, with The White Squadron after Wednesday.

Delmonico's at Six opened well yesterday afternoon and evening at the Lincoln.

At Haslin's, Agnes Wallace Villa is presenting The World Against Her.

The annual ladies' night dinner of the Forty Club at the Wellington next Thursday promises to eclipse all of its predecessors. Goodwin, Reed, Mayo and the leading professionals in town are to be club guests.

Tim Murphy is to present A Texas Steer, for the first time on the West Side, at the Haymarket next week.

Charlie Dickson, Lillian Burkhardt, Dick Golden, Charlie Toder and others, who have deserted "the legit" for sure "continuous" salaries, have been recent visitors to Chicago.

Nat Wills sends me the circular of the New Pan-Handle Stock Yards, of Columbus, O., of which W. A. McConnell is manager. Wonder if the "beefs" of his star come from there? Mr. Wills also sends Miss Tease Dewe for the album.

Lew Rosen mails me a flower girl postal card from London, England, where he is representing the Washington *Post*. He says he sees our friend, Elwyn A. Barron, very often, and reads THE MIRROR weekly.

Harry S. Alward, of The New Boy, contributes Lulta Winner to the album. Regards to Alf Hayman.

I am pleased to see that my friend Louis Mann is making a hit in your city.

Here is a Southern record sent me by a suffering manager: Columbia, Ga., gross, night $43.00, matinee $21.00; Montgomery, Ala., night $56.00, matinee $14. Transfer and super bills $25.00 in in each town.

Here is a specimen letter from a Southern manager in reply to a request for a date:

> Yes I can play you on that night. I never let the hall on a per cent. I rent it straight. I inclose my card giving my terms from which I never deviate It is a good hall, will seat 500 to 600, good stage and fair scenery. Has good lamps and stoves, but you will have to furnish the fuel for both.
>
> I never let anything in the hall that is vulgar or obscene It there is nothing in your play that will offend the ladies I will be glad to have you come. In other words, the show must be strictly moral. If you want me to keep it for you let me know at once.

Gerald Griffin writes me from a Mississippi town on a hotel letter head which says "Everything goes," but "Griff" says that neither the clock nor the waiters go. "BIFF" HALL.

BOSTON.

A Man Dies Watching the Prisoner of Zenda—Il Trovatore and Colleen Bawn Revived.

[*Special to The Mirror.*]

BOSTON, Jan. 20.

A musical novelty was the one striking feature of Boston theatricals to-night.

At the Hollis Street Theatre Humperdinck's Hansel and Gretel was given its first performance in Boston by Sir Augustus Harris' Opera company. The house was packed, and could have been filled twice over, had it been big enough to contain all the applicants for seats. The advance sale for the week is unusually large, and the five matinees for children promise to attract big attendance.

Another important offering of the night was the production of Il Trovatore at the Castle Square. Following closely after the three weeks' run of Faust, this presentation promises to be the most successful of the Castle Square season. As in Faust, Clara Lane and Edith Mason sing the prima donna part at alternate performances, but the other principals will sing right along every night without change. For the 300th performance of the opera season a sort of request programme will be given, consisting of the most popular acts from the company's repertoire balloted upon by the patrons of the season.

The third and last week of the Boucicault revivals at the Bowdoin Square was given to-night when The Colleen Bawn was revived by Aubrey Boucicault and Sadie Martinot. The revivals of Arrah-na-Pogue and The Shaughraun have been successful in every way. These plays have not been acted so well in Boston since the days of the old Museum when the author himself played Myles and Shaun and Conn.

Whenever Superba comes to Boston, the house is sure to be crowded. That was the case to-night, when the pantomime, with its ballet addition, was given for the first time this year here. Superba seemed better than ever, chiefly because of its new Pierrot, little Charlie Guyer.

The Tremont is packed at each performance of The Chieftain, and Francis Wilson as the amateur photographer makes a very favorable impression. He is not as hilarious as in some of his earlier pieces, but he is funny enough to satisfy his admirers. It is said that The Merry Monarch is to be put in rehearsal for a possible production before the end of the season.

E. H. Sothern is crowding the Museum to the doors with The Prisoner of Zenda. There is no denying the fact that the piece has made a tremendous success here, and the Museum will have the largest houses of its present season during this engagement. The performance is perfect.

The Great Diamond Robbery has not pleased all the critics, but it certainly satisfies the patrons of the Columbia, and the house is filled every night. The melodrama is capitally acted by the strong company from New York. Maud Banks has many friends in Boston, and large parties of them have been to witness her first appearance in melodrama.

Caroline Miskel Hoyt remains at the Park with A Contented Woman. The piece bids fair to run for a long time to come.

Yvette Guilbert came, saw, but did not conquer, for Boston critics did not enthuse over her. Music Hall was not completely filled at the advanced prices charged for her single appearance, but speculators bought many of the seats on a venture.

The Playgoers' Club opened their permanent quarters on Boylston Street last Tuesday afternoon Among the professionals present were: Mrs. Hoyt and her sister, Lillian Lawrence, George Ober and wife, Mr. Bell, of the Too Much Johnson company, who came on from Hartford specially to attend the reception.

On account of hard times no special efforts are to be made with the Standard Theatre just at present. Subscriptions are coming in just the same, with promises of others, and the committee has received letters from prominent actors requesting a chance to play when the season opens. This will not begin until next year.

Grace Kimball will be the leading lady of E. H. Sothern's company for another season. By the way, Mr. Sothern has a new play of which he will probably give a trial performance before he leaves Boston just as he did with The Way to Win a Woman two years ago.

Lala Coolah, the man woman of the Nickelodeon, was married on the stage of that establishment to Augusta Hahl one evening last week

Levi Couch and Company, scenic artists of this city, have been petitioned into insolvency.

The first week of the run of The Prisoner of Zenda at the Museum was marked by sensational incidents. The first night there was almost a panic from a false alarm of fire, and at the first matinee a prominent shoe manufacturer from Haverhill was taken suddenly ill and died in the theatre.

Several theatrical men from Boston went out to Malden last week to attend the original production of a new comic opera entitled A Spring Pastorale; or, The Fount the Friar and the Forester. It is the work of E. L. Hadaway and F. F. Snow. Most of the music is by George Lowell Tracy, the composer of Excelsior, Jr.

Since they began their Boston engagement, Mrs. Potter and Mr. Bellew have completed arrangements for another trip to Australia under the management of Williamson and Musgrove. They will sail from San Francisco on April 30, and will play six weeks each in Melbourne and Sidney, and two weeks each in Adelaide and Brisbane, returning by the way of Europe, and reach this country on Nov. 15, when their second season under the management of Augustin Daly will begin. One of the features of their season will be the production of A Royal Divorce. This has never been given in Australia. During their next tour of this country they will be seen only in tragedy.

William E. Bryant, dramatic editor of the *Journal*, will retire from that paper at the end of this month. He has been a prominent member of the *Journal's* staff for more than twenty years.

J. W. Luce has resigned as dramatic editor of the *Standard*.

Florence Oberg is making preparations for a starring tour, which will begin within a few weeks. Since she has been in Boston, Miss Oberg has done some newspaper writing under the pseudonym of "Floy French."

Margaret Dibden, of E. H. Sothern's company, is better known in Boston by her real name, Daisy Pitt. She is the daughter of Mr. and Mrs. Henry M. Pitt.

Mrs. Miriam O'Leary Collins is quite ill, and unable to appear as Moya in the coming performance of The Shaughraun by amateurs.

Next season the Hanlons will revive Le Voyage en Suisse.

Annie Clarke and Charles Barron headed the company in Ticket-of-Leave Man, which Charles F. Atkinson sent to Biddeford, Me., to-night to open the City Opera House.

George Lowell Tracey is composing the music for A Dry Reign, a comic opera for which Richard Carle furnishes the book. Another new opera to be written by Bostonians is to be the work of William H. Gardner and Philip Greely.

Rachel Noah is to direct the performance of a new play by Charles Townsend, which William F. Timmins is to give in Union Hall soon.

E. S. Cordner, in advance of Hansel and Gretel, has done splendid work here. It had its effect at the Hollis to-night.

The Night Clerk is coming to the Bowdoin Square in a fortnight.

Arthur Wooley is again in the cast at the Castle Square. The run of Faust gave him quite a vacation. JAY BENTON.

PHILADELPHIA.

Trilby Has Come to Stay—Lillian Russell's Plans—News of the Week.

[*Special to The Mirror.*]

PHILADELPHIA, Jan. 20.

The immense business of Trilby has led to another deal among the managers. This week was originally intended to be the fourth and last of the play, but, presto change! Trilby remains, and His Excellency is sent to fill the Trilby dates in St. Louis, Cincinnati, Chicago, and Pittsburg. Du Maurier's heroine has moved over to the Park Theatre. The business is large, but not equal to down town receipts. The play will be transferred back to the Chestnut Street Theatre on Jan. 27 for an indefinite period.

His Excellency by George Edwardes' Comic Opera company are in their second and last week to fair business.

Denman Thompson and The Old Homestead opened to-night at the Chestnut Street Opera House for a four weeks' engagement to big business. This is Denman Thompson's only appearance on the stage this season. The play is handsomely staged and novel realistic electric effects introduced. From the advance sales for this engagement it is predicted the receipts will be very large.

Lillian Russell at the Broad Street Theatre has played a two weeks' profitable term, the prices being raised to $2 for lower portion of the house. La Perichole is given a splendid production. The engagement will be followed Jan. 27 by Olga Nethersole in Carmen. The February attractions here will be The Shop Girl and E. H. Sothern.

A new schedule of prices has been introduced at Keith's Bijou Theatre: Reserved seats, 50 cents; orchestra and balcony, unreserved, 25 cents; gallery, 10 cents.

For this coming week Lillian Russell will play a week of one-night stands—Trenton, Jan. 27, Easton, Scranton, Wilkesbarre, Reading, and Harrisburg At Baltimore, Feb. 3, she will produce The Goddess of Truth, which has been in rehearsal under the direction of Max Freeman for some time past, and will be sung at the opening of Miss Russell at Abbey's Theatre, New York, Feb. 27. As regards her new manager for next season, nothing is as yet definite, but it is said that T. Henry French, as well as George Edwardes, of London, has made a flattering offer to the prima donna.

Yvette Guilbert and her concert company, under the management of T. D. Marks, will give one matinee entertainment at the Chestnut Street Opera House Jan. 21. The advance sale, aided by curiosity and fashionable gossip, insures a packed house. Two dollars is asked for a seat on the floor.

Garrick Burlesque company in Thrilby at the Walnut Street Theatre opened to-night for a week to a large house. It is bright and clever, introducing many prominent favorites. Robert Hilliard in Lost—24 Hours comes 27 for a week.

Boston Symphony, with Raffael Josefly, soloist, are at the Academy to-night. The immense building is crowded.

William J. Gilmore again resumes the management of the Park, playing the original bookings, Roland Reed 27, War of Wealth Feb. 3.

James J. Corbett in The Naval Cadet opened to-night to a crowded house at the National Theatre. Ward and Vokes come 27; Human Hearts Feb. 3.

This is the tenth week of Hinrich's Opera company at the Academy of Music. There will be three performances, William Tell, La Traviata, and The Jewess. During the season twenty-five operas have been presented, giving universal satisfaction to the backers of the enterprise and Philadelphia's music lovers. The season closes here Feb. 15, and the company, under the management of Gustav Hinrich, will make a tour of the principal cities, opening in Pittsburg on Feb. 17.

Sidney Drew and his wife have joined the army of continuous performers and will make their debut at the Bijou Theatre on Jan. 27 in a new comedietta.

The new comic opera, The Sparrow, under the management of Henry Lierz and Otto Eick at the Grand Opera House, is now in its third week, and has thus far not met with the success anticipated.

The fault seems to lie with the libretto. Quarrels have arisen among the management, and the fate of what might have been a great success is now very much in doubt. Perhaps litigation will follow.

My Brother's Sister, formerly acted by Minnie Palmer, is to-night successfully produced at the Girard Avenue Theatre, with Mamie Gilroy as Nadine, assisted by the principal members of George Holland's stock company. The play attracted large patronage. The Great Unknown will be staged for week Jan. 27, Dion Boucicault's The Jilt, Feb. 3, The Sea of Ice Feb. 10.

The annual benefit of the Theatrical Mechanics' Association, Philadelphia Lodge No. 3, will be given at the Walnut Street Theatre afternoon of Jan. 31.

The Edwin Forrest School of Dramatic Arts gave a very creditable performance of the Merchant of Venice at the Mercantile Club Theatre Jan. 16. This was the first appearance of the pupils of the school before the public. The audience was big and the local critics all spoke highly of the production.

This is a gala week at the People's Theatre. A. Y. Pearson's Land of the Midnight Sun is the strong card. The attraction is exactly suited to the taste of the patrons. Charles A. Gardner in The Prize Winner follows 27. James J. Corbett Feb. 3.

Called Back, always a favorite play, is the attraction for the week at Forepaugh's Theatre to good business. Mrs. John H. Forepaugh has made a deal with Frank Harvey, by which all of his dramas will have their first production in this country at her theatre. The first play to be presented under this contract is A Woman of the People. For week of 27 the stock company will present William Gillette's All the Comforts of Home.

One of the Bravest holds the boards of the Standard Theatre this week to its usual big business. The Stowaway comes 27.

Samuel F. Nixon left this city Saturday evening for Cleveland to visit his sister, who has been an invalid for some time.

The first concert of the Philadelphia Symphony Society at the Academy of Music was a great success. The orchestra is composed of seventy-five amateur instrumentalists, with Mrs. S. C. Ford, soprano, as an added feature.

Carncross' Opera House presents Mlle. Le Maar and Francis Morrissey, in astonishing experiments of mind reading, Mlle. Morello and trained spaniels, first part minstrel show, and Dumont's burlesque on Trilby.

Gilmore's Auditorium, with Weber and Field's company of variety stars, has a crowded house to-night Lottie Gilson, James F. Hoey, and Marietta and Belloni are the favorites.

Marcus Mayer is now busy arranging the details of the Imperial Opera company that will sing under his régime in this country next season. Time has been selected at the Academy of Music by Nixon and Zimmerman, who have contracted with Mayer for this city.

"Did Julia Marlowe break her engagement by changing her name to Julia Marlowe-Taber?" is the question that will shortly be decided in our courts. The suit is against Frank Howe, Jr., of the Walnut Street Theatre, who refused to abide by his contract on this account, claiming she broke the same by advertising herself as a married woman, which vastly diminished the receipts. He insists that the star's maiden name was her trademark.

Sol Smith Russell and Stuart Robson come to the Walnut Street Theatre in February.

The *Record* of this city in speaking of His Excellency says, "People wonder why Philadelphia's season of grand opera is not well patronized. Here is a hint to Director Hinrichs, extended in a spirit of friendliness. Let him procure for Madame Nevada a bladder on a stick, and ask her to sing "umpty umpty aye" to the tune of "The Whistling Coon." Then our cultured and musically educated populace will fill the Academy, and the great dome will vibrate with our bravos. S. FERNBERGER.

WASHINGTON.

The President Goes to See Irving—Kathryn Kidder's Debut as Rosalind.

[*Special to The Mirror.*]

WASHINGTON, Jan. 20.

Madame Sans Gêne commenced a week's engagement to-night at Albaugh's Lafayette Square Opera House to a very large audience. The play was superbly mounted and artistically presented. Kathryn Kidder in the title-role repeated her former great success here. The work of Augustus Cook as Napoleon, Harry Russell as Marshal Lefebvre, Robert Drouet as De Neipperg and Dora Goldthwaite as the Queen was excellent. Preparations are being made for the presentation of Shakespeare's As You Like It Wednesday afternoon, when Miss Kidder will be seen for the first time as Rosalind. The Lady Slavey follows Jan. 27.

The Fatal Card, new to the theatregoers here, drew a large attendance to Rapley's new National Theatre. The strong play, clever acting, and the general excellence of Charles Frohman's production elicited the warmest praise and approval. The Gay Parisians comes next.

Murray and Lohman's A Straight Tip company opened at Allen's Grand Opera House to a good house. Since last seen here the farce has been entirely rewritten. Damrosch Opera company follows.

Davis and Keogh's Down in Dixie, a play illustrating life in the South, was produced before a full house at Rapley's Academy of Music. Milt Barlow as the old plantation daddy was the favorite of the cast. Donnelly and Girard in The Rainmakers come next.

Gus Hill's New York Vaudeville Stars opened at Kernan's to S. R. O. business. The company includes many favorites Russell Brothers' Comedians follow.

Metzerott's Music Hall has a unique attraction in the Parisian chanteuse Yvette Guilbert. This is the opening of her concert tour. Excellent support was rendered by A. C. Pronier, Warwick Ganor, Orlando Harley, Amy Hartley and Louise Engel. Guilbert was heard in "Les Ingenues," "La Soularde," "Linger Longer Loo," "Le a Fait Tejours Plaisir," "La Pierreuse," "La Lissette" (De Berenger), "A la Villette," "Les Vierges," and "Her Golden Hair was Hanging Down Her Back." Her triumph was instantaneous.

The Irving engagement was in every sense a brilliant success at Allen's Grand Opera House. The President and Mrs. Cleveland and party occupied boxes on one of the King Arthur nights. On another night the entire second gallery was filled with pupils of the Central and Business High Schools.

Mabel Davidson, the trick skater, is an added attraction this week at David Towers' Ice Palace at Convention Hall.

Walter F. Macnichol has joined the forces of Clifford Dempsey's In the Arms of the Law as business manager.

Manager Augustus Pitou is here this week to superintend the As You Like It production at the Lafayette Square.

Washington's new military band, under the direction of Will A. Haley, gave its second concert at Allen's Sunday night to a fine attendance. Clara V. Flint, soprano, Nellie Dobbins Knicious, contralto, and J. J. Fisher, baritone, were the soloists.

Madame Helene Hastrieter will sing the role of Delilah in the Choral Society presentation of Samson and Delilah at Allen's on Jan 27 in place of Mina Louise Clary, who sends word that her Trilby engagement will prevent her appearance.

Billy Barry's engagement was so successful

last week at the Academy that Manager Rapley booked him for a return week in May.

A. W. Dingwall, general manager of Jacob Litt's attractions, was the guest of Manager W. W. Rapley at his farm at Avenal, Montgomery County, Md., on Sunday last.

Ellen Beach Yaw the phenomenal concert soprano, will appear at Metzerott's Music Hall next Saturday night. She will be accompanied by Maximillian Dick, violin virtuoso, Georgella Lay, pianist, and the New York Philharmonic Club.

JOHN T. WARDE.

PITTSBURG.

Edward Harrigan Gets a Rousing Reception —Farcical Offerings Elsewhere.

[*Special to The Mirror.*]

PITTSBURG, Jan. 20.

Comedy of high and low degree reigned supreme to-night at all the theatres except the Alvin. The management of this house, not being able to book a desirable attraction for the three nights preceding the advent of Walter Damrosch and company, preferred closing the doors.

At the New Grand Opera House Edward Harrigan produced Old Lavender to the seating capacity. The reception accorded the genial author-actor was a most cordial one. The advance sale is large. Mr. Harrigan will also be seen during the week in My Son Dan for the first time here. The War of Wealth follows.

William Hoey, in The Globe Trotter, amused a large audience at the Duquesne. The new songs made a hit, and the merriment pervading the piece throughout was infectious enough to keep the house in perpetual good-humor. Next week, Sowing the Wind.

On the Bowery, as presented at the Bijou Theatre to-night, has not improved any since last produced here, but Steve Brodie and his coterie of tough-life exponents were of sufficient attraction to fill the house and fringe the aisles with those unable to obtain seats. Darkest Russia follows.

The Alvin will open 23 with the Damrosch Opera company, presenting Tristan and Isolde, Lohengrin, Tannhauser, and Fidelio. The sale has been enormous and unprecedented in the history of the house. The Bostonians come 27.

The Duquesne management closed a contract during the week for the return of Minnie Maddern Fiske March 9.

Sol Smith Russell will be seen in two new comedies at the Alvin Feb. 3, An Everyday Man and Mr. Valentine's Christmas.

The Duquesne has secured Duse for a single performance.

The patrons of the Alvin are enthusiastic in their praise and admiration of the beautiful reception parlor just fitted up for their comfort. The colors are red and gold and the tapestries are the finest seen here in any playhouse.

The Guy Brothers gave a minstrel performance to night at the East End Theatre to good attendance. The engagement is for three nights. The balance of the week will be given to Stetson's Uncle Tom's Cabin company.

Lewis Morrison in Faust has been booked for the Bijou circuit.

All the attractions playing here the week of Feb. 3 will participate in the West Penn Hospital benefit at the Alvin.

The Duquesne Theatre is to be almost entirely rebuilt at the end of the present season. Manager Roberts is at present formulating plans and specifications, and he promises to make the Duquesne one of the handsomest theatres in the State.

On Jan 27 at the Carnegie Music Hall, Miss Yaw, assisted by Max Dick, violin virtuoso, Georgiella Lay, pianiste, and the New York Philharmonic Club will give one performance.

EDWARD J. DONNELLY.

CLEVELAND.

The Tabers and Robert Hilliard Open to Big Houses—Gossip of the Town.

[*Special to The Mirror.*]

CLEVELAND, Jan. 20.

The Lyceum Theatre was crowded to-night by an enthusiastic audience to greet Robert Hilliard. The Littlest Girl preceded Lost—24 Hours. Both plays were well received. On Thursday night the Whitney Opera company will be heard for the first time in this city in Rob Roy. The advance sale is a large one and assures a successful engagement. The Twentieth Century Girl and Bert Coote in The New Boy divide next week.

Julia Marlowe Taber, with Robert Taber and a fine supporting company, began a week's engagement at the Euclid Avenue to-night before a representative audience in Romeo and Juliet. The repertoire of the week is Twelfth Night, As You Like It, Henry IV. and The Lady of Lyons. Next week, A. M. Palmer's company in Trilby.

Saved from the Sea, a melodrama, is the offering for this week at the Cleveland Theatre, and had a good opening to-night. Morrison's Faust comes next.

The Star Theatre was packed to the doors both afternoon and evening. The Boston Athenæum Star Specialty company was the attraction. Harry Morris' Entertainers follow.

Charles H. Hoyt and Frank McKee were in town last Wednesday, to appear at court in a case against Hoyt, Charles W. Thomas and Thomas E. Murray by the W. J. Morgan Company, lithographers. The suit was brought to recover money due for lithographs of the play A Silent Partner, produced by Thomas E. Murray. It is claimed that Hoyt and Thomas (the latter deceased) were the managers of the enterprise.

Sousa's Band will hold forth at Music Hall Friday and Saturday.

Mart E. Hanley, while here last week with Edward Harrigan, renewed many old friendships. He is one of the most popular managers in this country.

Manager Fred Whitney, of the Rob Roy company, was in the city last week.

W. CRASTON.

CINCINNATI.

Modjeska Seriously Ill—Sol Smith Russell and Other Stars—Gossip and News.

[*Special to The Mirror.*]

CINCINNATI, Jan. 20.

Modjeska was suddenly stricken with illness to-day. She is suffering from intense pains in the side and arm. The Grand is dark to-night in consequence.

Sol Smith Russell, always popular, appeared at the Grand to-night before a large audience in a double bill, Mr. Valentine's Christmas and An Every Day Man. The latter half of the week he devotes to a revival of The Rivals. Much interest is attached to his impersonation of Bob Acres. De Wolf Hopper will be at the Grand next week.

Cosgrove and Grant's company in The Dazzler did big business at the Fountain yesterday at both performances. An attractive bill is announced for next week in The Passing Show.

Morrison's Dramatic company produced Faust at Heuck's. It has been here many times, but the public never seem to tire of it. The scenic effects were elaborate.

The stock company at Freeman's after a week's vacation presented The Streets of New York yesterday; all the old favorites were well received. In the vaudeville part are Helen Sloan, Gertie Cochran, Hamilton and Hamilton, and Allen Waas.

At the Auditorium the sensational melodrama, The Vendetta, attracted many people.

Joseph Shehan, the tenor of the Rob Roy company, was taken suddenly ill last Monday night during the first act. His part was assumed for the remainder of the opera most creditably by his understudy, Henry Norman.

John F. Scott, late of Robinson's, is now associated with the management of the Auditorium.

Frank Riddell, of the Struggle for Life company, was called to Philadelphia by the serious illness of his wife. His part was filled by William Morton.

Saidee Bourgon, understudy for Juliette Corden, has left the Whitney company.

The Big Four of Cazman's Specialty company, which stranded last week in Louisville, came to Cincinnati and were assisted to New York from here.

WILLIAM SAMPSON.

ST. LOUIS.

Joe Ott, Cissy Fitzgerald and The Princess Bonnie Are This Week's Bill.

[*Special to The Mirror.*]

ST. LOUIS, Jan. 20.

Joe Ott, the eccentric comedian, played to two big audiences at the Hagan Sunday afternoon and evening in his farce-comedy The Star Gazer. It is full of fun and pretty girls.

A large audience saw the first performance here of Princess Bonnie at the Grand Opera House last night. It was given with an excellent cast, including Hilda Clark, Jennie Goldthwaite, Fred Lenox and Robert Broderick.

The Foundling, preceded by Augustus Thomas' farce, The Man Upstairs, was the attraction at the Olympic Theatre last night. Cissy Fitzgerald was warmly received and her new dances gave apparent delight to her many admirers here.

The Sidewalks of New York, with no end of thrilling situations, proved a strong attraction at Havlin's Theatre and two big audiences witnessed its production yesterday. Kearney P. Speedy, a St. Louis boy, is in the cast.

Richards and Pringle's Georgia Minstrels, headed by Billy Kersands, appeared at the Standard Theatre yesterday and played to two large audiences.

An extra matinee for the benefit of the Actors' Fund of America, will be given at the Olympic Theatre Thursday afternoon, Jan. 23. Every theatre will lend a helping hand in furnishing artists and the performance promises to be an interesting one. Manager Pat Short, of the Olympic, is the St. Louis representative of the order.

Florence Rockwell, the leading lady of James O'Neill's company, will be given a benefit at the Grand Opera House on Friday evening when Hamlet will be acted with Miss Rockwell as Ophelia.

John Hoolan, a St. Louis lad who occasionally sang at the theatres here, died last week.

Breitenstein, the famous pitcher of the St. Louis Base Ball Club last season, has joined Al Spink's Derby Winner company for the balance of the season and joined them at Belleville, Ill., where they resumed their tour last night.

The board of directors of the Germania Theatre Association held a meeting Friday last to devise a plan for securing the ground on which the Germania Theatre is built, Fourteenth Street and Lucas Place. The Association owns the building but simply has a lease on the ground. It was decided to make a proposition to the stockholders authorizing the issuance of bonds to the amount of $85,000, the proceeds of which to be used towards purchasing the ground.

The Germania closed its doors to the public after last night's performance. A movement has been started by several prominent German citizens to organize a theatrical association to keep up the enterprise. The theatre is for rent, however, and as it is centrally located, there ought to be no trouble in getting a tenant for it.

John Havlin was in the city one day last week on important business.

Della Fox did not sing Saturday night. Her contract called for only seven performances and she took the night off. Her understudy, Miss Barnard, sang her role.

W. C. HOWLAND.

THE HEART OF MARYLAND FOR PARIS.

David Belasco has completed arrangements for the production in Paris next season of The Heart of Maryland.

A well-known Parisian dramatist will make the adaptation, and it is likely that the present play will be altered so as to make the story apply to the late Franco-German war. An agent of Mr. Belasco's will sail for Europe in May, carrying with him the lithographs and models of the stage settings.

The sale of the English rights will be entirely independent of the continental rights.

THE MINER LITHO COMPANY.

The name of the Springer Litho Company has been changed by a decision of the Supreme Court to the Miner Litho Company. Increased facilities for turning out work have resulted in an equal increase in business, the company having worked day and night since last May. This company is doing the work for about 110 attractions, and has orders enough ahead for the next six months. The offices are still at 342 West Fourteenth Street.

THE GREAT DIAMOND ROBBERY.

The Great Diamond Robbery, Palmer and Knowles' big melodrama which had a successful run at the American Theatre earlier in the season, has met with equal success on the road. The play has been doing a big business everywhere. But few changes have been made in the original cast. The newcomers in every instance are capable people. The attraction is now being booked for next season.

CONROY AND FOX'S SUCCESS.

The success of Conroy and Fox in O'Flarity's Vacation is a source of unbounded gratification to William L. Malley, their manager, who is now in New York booking time for next season. Mr. Malley reports that the company has had but two losing weeks up to date, notwithstanding the fact that his route so far has been confined mostly to the West and South.

SAID TO THE MIRROR.

SIDNEY R. ELLIS: "People are complaining everywhere of a bad season but I have nothing to complain of myself. Bonnie Scotland has gone well everywhere, and if we finish the season as we have begun we shall have made a lot of money by the end of May. My experience in theatricals has been that a good play, given by a first-class company, will always do well."

JOHN C. FOX: "I note in THE MIRROR that John G. McDowell, Larry Atkinson, Lew Warner, Matt McGinnis and Lizzie McDowell 'left the Cracker Jack company on account of the withdrawal of Stair and Nicolai from the management.' In justice to Stair and Nicolai and myself, I wish you would state that the persons named were discharged. We had to strengthen the company for the East, and that is the reason the parties named are not with A Cracker Jack."

JEANNETTE ST. HENRY: "There ought to be some legal redress for the manner in which I have been treated by Canary and Lederer, and I shall certainly push my suit against them. They lured me away from the Pauline Hall company, the inducement being a metropolitan opening in The Lady Slavey at the Casino. Meanwhile they had been negotiating with Marie Dressler, who couldn't secure a release from A. M. Palmer. When A Stag Party failed Miss Dressler easily secured her release, and then the Casino people threw me over. I wanted to make Flo Honeydew a rollicking, jolly part, and they wanted me to make the role a vulgar concert-hall singer. Hence their claim that I was not suited to the part. But, knowing my proclivity for artistic work, why did they engage me?"

WILLIAM A. THOMPSON: "I wish to say, in answer to a 'complaint' by June Stone, published in THE MIRROR relative to my refusal to send out the comedy called The Love Syndicate, that I was disappointed in several of the persons engaged in various capacities for the venture—and Mr. Stone was among them—and discovered, as I believed, that I was being used unfairly in the matter. Therefore, quite naturally, I withdrew as backer of the piece, after losing the money I had spent in preparation for it."

THOMAS P. J. POWER: "I read with interest Manager Elroy's communication to THE MIRROR about the 'foul' dressing-rooms of Carman Opera House, Belleville, Ont. My dressing-rooms are ten in number, good-sized, well-lighted, and heated, and each of them connected by a speaking tube with the prompter's desk on the stage. It seems strange that Manager Elroy did not mention his grievances to me while playing my house. Lewis Morrison and other actors of note have never complained of lack of accommodation, and they play my theatre every year."

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Managers' Directory cards, $25 per line for three months.

Reading notices (marked "" or "†") 50 cents per line.*

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Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

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The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—NORTHERN LIGHTS, 8 P. M.
BROADWAY.—AN ARTIST'S MODEL, 8:15 P. M.
EMPIRE.—MICHAEL AND HIS LOST ANGEL, 8:15 P. M.
GRAND OPERA HOUSE.—THE NIGHT CLERK, 8 P. M.
GARDEN.—CHIMMIE FADDEN, 8:15 P. M.
HOYT'S.—A BLACK SHEEP, 8:30 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—EXCELSIOR, JR.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
LYCEUM.—THE BENEFIT OF THE DOUBT, 8:15 P. M.
NEW STAR THEATRE.—THE COUNTY FAIR, 8:15 P. M.
PALMER'S.—THE SQUIRE OF DAMES, 8:15 P. M.
SANFORD'S.—GIRL WANTED.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—HOYT'S A MILK WHITE FLAG.
COLUMBIA.—THE SHOP GIRL.
MONTAUK.—MR. JOHN HARE.
PARK.—A MIDSUMMER NIGHT'S DREAM.

HOBOKEN.

LYRIC THEATRE.—A BOWERY GIRL.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.*

THE BETTER POLICY.

WE have frequently dwelt upon the folly of the policy pursued by certain managers who buy foreign plays in the dark, as it were. Their scheme is to control the market and by maintaining a species of monopoly to shut out other American managers from competition.

This plan involves the outbidding of conservative operators and the purchase of options on plays before they are written.

There is no exercise of trained judgment, no process of careful selection, no consideration of the real commercial value of the prospective property, and no foreknowledge of its artistic worth.

The result has been to inflate and to excite the cupidity of English and French dramatic authors, the majority of whom now expect to sell their ideas in embryo at high prices. Except in rare instances their products are unsuited to the present requirements of American playgoers.

Yet the small group of managers engaged in this form of "plunging" persist in their course, satisfied if one in half-a-dozen of their speculations pays. Their theory is not so safe as that of the backer of the roulette wheel who knows that the zero or double zero will come up often enough to make the chances favorable to the bank.

Our "plungers" are inclined to gamble heavily on the works of the leading foreign dramatists; they have little use for playwrights of small fame. But the prominence of the writers, as experience has shown, is no guarantee in these speculations. Every play stands or falls on its own merits and with little relation to the previous achievements of its author.

SARDOU accepted a commission to write a play for Mr. DREW. He exacted a large sum of money before he would put pen to paper. The result was A Woman's Silence, which was found to be utterly useless for Mr. DREW'S purposes and which was transferred to another management, which produced it and sustained a heavy loss by its failure.

The latest example of the folly of the "pig in a poke" method is afforded by Michael and His Lost Angel, produced last week at the Empire Theatre, and already announced for withdrawal. Mr. JONES is one of England's foremost dramatists, but it is unlikely that any American manager would have ventured a production of Michael and His Lost Angel had he first read the manuscript.

This is but one recent instance of a managerial line of policy that THE MIRROR is not alone in contending is a mistake. The theatrical business is not wholly a game of chance when legitimately conducted. Failure that is due to a mistake in judgment is creditable; failure that is the result of the hit-or-miss method is not a subject for surprise.

It would be better for the stage, for the public and for the theatre treasury if the class of managers we have described, instead of worrying for fear their rivals might occasionally secure a foreign play or two, would return to the sound method of not only studying the wants of their public, but of striving to satisfy them intelligently.

AN IMPUDENT PIRATE.

We have received the following letter from a degenerate, who is engaged in the knavish business of pirating plays:

DENISON, Texas, Jan. 4, 1896.

To the Editor of the Dramatic Mirror:

SIR.—I notice in THE MIRROR of this date that "An organization called Hoyt's Comedy company is pirating Pawn Ticket 210 and In Old Kentucky in Texas." Your informant was either negligent or ignorant, as he failed to give you our complete repertoire, and as you seem to think that news of the pirates is of interest to the readers of your valuable sheet, I hasten to offer additional information on the subject. We are playing to very good business in Old Kentucky, Trilby, A Texas Steer, Passion's Slave, Golden Giant Mine, Inside Track and Pawn Ticket 210.

If I mistake not the ownership of several of these plays has been vested in some individual by virtue of laws made by monopolistic ignoramuses, who have no more moral right to grant special privileges of that kind than they would have to declare that no one shall produce the plays of ÆSCHYLUS, MOLIERE, GOETHE or GOLDSMITH, unless he pays a royalty to the surviving relatives of those writers. If Mr. BELASCO, Mr. POTTER and Mr. HOYT and their heirs have a moral right to remuneration for the privilege of speaking to the public the product of their brains, then the descendants of SHAKESPEARE, BULWER LYTTON, DUMAS and of every dramatist the world has ever known have an equal right, and by that rule every actor on the stage, from JOSEPH JEFFERSON to JOHN NEGROTTO, is a pirate. Time cannot change principle. Justice is higher than law.

In case Congress sees fit to so amend the statute as to make piracy a criminal offense (and a United States Congress is capable of doing anything) I shall obey it, for I have the greatest respect for the laws of my country—when the penalty for their violation is jail. But until that time comes I take great pleasure in enrolling myself under the black flag.

Very truly yours,
HARRY SHELDON,
Manager Hoyt's Comedy company.

P. S.—I have not as yet had an opportunity to see The Queen of Liars, but I judge from the many favorable criticisms that it is a meritorious production. My friend BYERS of Chicago showed a lack of his customary enterprise when he neglected to add it to his list. I am anxious to secure a copy, and if you will furnish it at his price, you may send it to me, C. O. D. $5, with privilege of examination.

HARRY SHELDON differs from other thieves of his class only in the degree of his impudence. Impudence may serve to aggravate his unblushing offense against the rights of his fellow-men and the laws of his country but it has no other bearing upon the question. In the law which it is confidently believed Congress will enact during the present session making playstealing a misdemeanor, punishable with imprisonment, it might be a good idea to insert a clause providing as an additional penalty the whipping post for the benefit of unmitigated rascals of the SHELDON type.

SHELDON professes to believe in a theory that is decidedly popular among law-breakers. Thieves of all sorts consider the possession of property of any kind as a monopolistic privilege. The fellow who picks a pocket, or breaks into a house, or holds up a train finds the same process of reasoning natural.

The law does not grant perpetual rights in literary and dramatic property or in patented inventions. It sets a limit—too short a limit, many think—upon the individual ownership of these brain products and after that has been reached they become public property. The law does not place such a limit upon the ownership of houses, lands, or personal property of any description. All these can be bequeathed to heirs who in turn can hand them down indefinately; but the longest period that a book or a play which has been copyrighted can be protected is forty-eight years.

If there was no exclusive property in modern plays SHELDON and his kind would have nothing to pirate, for dramatists could not write for the fun of the thing, unless they happened to be millionaires. Millionaires have contributed little or nothing to the drama. Restricted to ÆSCHYLUS, MOLIERE, GOETHE, GOLDSMITH, DUMAS, LYTTON and SHAKESPEARE, SHELDON and his fellow-thieves would probably find the struggle for existence pretty difficult.

Pirate SHELDON'S communication furnishes one of the strongest arguments in favor of the CUMMINGS bill that has yet come to light, and we purpose to utilize it where it will do the most good. Surely no more convincing reason for making playstealing a penal offense need be sought than is comprised in SHELDON'S brazen confession that nothing short of the certainty of going to jail will induce him to keep his hands off the property of others.

THE truth as to the subject of the JONES play at the Empire Theatre was originally published in THE MIRROR. Somebody cabled it to London. And then a *Herald* somebody cabled it back to the *Herald*. As has before been remarked, much theatrical information in the metropolitan daily papers would be more interesting if it had not already appeared in THE MIRROR.

PERSONALS.

INGERSOLL.—Colonel R. G. Ingersoll will lecture at the Broadway Theatre next Sunday on "Shakespeare."

HOSWELL.—Percy Hoswell will leave Augustin Daly's company on account of ill-health.

KIDDER.—Kathryn Kidder, while in Philadelphia, visited the establishment of the *Times* and witnessed the various processes involved in the perfection of a model newspaper.

MADISON.—Marie Madison, co-author of The Witch, has taken an apartment uptown for the rest of the season. She is hard at work on a new play.

IRVING.—Phil H. Irving, it is said, has received from the Commissioners of Pensions a communication stating that his claim for arrears of pension has been favorably acted upon, and that the claim will be paid shortly. The amount, Mr. Irving says, will be nearly $6,000.

PHILLIPS.—George W. Phillips, late of the American Printing Company, has been appointed special agent for New York of the Ledger Job Print Company, of Philadelphia.

MORRIS.—Felix Morris, who is in London, is said to have just recovered from a serious illness.

CHANDLER.—Alice Chandler, who was recently compelled to give up a season's engagement on account of the serious illness of her sister, will return to New York shortly.

FILKINS.—The engagement of Grace Filkins, of the Shore Acres company, and Commander Manning, of the United States Navy, is announced.

LOVE.—Mabel Love, of His Excellency, is a granddaughter of Love, the ventriloquist, who was a celebrity in his day. He was the original of Valentine Vox; and in the preface of that much-read novel, Cockton alludes to Love's ventriloquial gift.

HARRISON.—Duncan B. Harrison, who was with Pauline Hall, arrived in town a week ago. He expects to organize a company and go out with his new play, Men and Money.

WEIL.—Oscar Weil, the composer of A War Time Wedding, now being sung by The Bostonians, was a classmate of Sir Arthur Sullivan at Leipsic.

DIXON.—Daisy Dixon, of Robert Hilliard's company, is engaged to be married to E. Fox Leonard, a last year's graduate of Cornell University. He attained his majority a week ago, and is said to possess $250,000 in his own right. The wedding will take place in this city in February.

HENDERSON.—W. J. Henderson, the music critic of the New York *Times*, is just convalescent after a slight attack of pneumonia. He has gone to Lakewood with his wife, Marie Henderson, to recuperate.

TERNINA.—Milka Ternina, the young Wagnerian singer, arrived in this country on the *Aller* last Friday. She will be heard at the Academy of Music in March with the Damrosch Opera company.

HILLIARD.—In St. Louis the other night several inebriated commercial travelers, seated in the front row at the Grand Opera House, annoyed Robert Hilliard, his company and the audience by their audible remarks and unseemly conduct. Mr. Hilliard rebuked the men from the stage, and the trouble ceased.

HASWELL.—The retirement of charming Percy Haswell from Mr. Daly's company, owing to ill-health, leaves a fine position open for a young and ambitious actress. Effie Shannon, Isabel Irving, and Kitty Cheatham were Miss Haswell's predecessors at Daly's in ingenue and soubrette parts.

FISCHER.—Henry W. Fischer, a well-known writer on theatrical and foreign subjects, will sail to-morrow (Wednesday) on the *New York* for Europe. He will first visit Paris and then take up his residence permanently in Berlin.

MAY.—Jane May's husband is on his way over from Paris. If the pantomimist cannot get legal redress from the Reverend Mr. Pullman, her husband may call upon the parson and force him either to retract his slander or meet him on the field of honor.

HARRIGAN.—Edward Harrigan is doing a big business on the road with Old Lavender and his new play, My Son Dan. This is the first season in six years that he has not been here at this time of the year, and he is badly needed.

ROSEN.—Lew Rosen is now the regular London correspondent of the Washington *Post* and several other papers in this country.

SEABROOKE.—Elvia Crox Seabrooke has decided to accept single engagements. She explains that the change in Mr. Seabrooke's line of business necessitates this move. Mrs. Seabrooke is a talented and popular comic opera soubrette.

DAVENPORT.—Edgar Davenport says that he has no present intention of starring. He will continue to fill suitable engagements.

THE WAR AT THE WINGS.

(Read at a supper given by the Lambs' Club, of New York, to John Hare, on Sunday, Jan. 12, 1896.)

It cannot be—it shall not be;
In us the same blood flows;
Relations, and so closely knit,
We must not come to blows;
But, turning from the graver thought
To one that's shared by few,
If John and Jonathan should fight
What would the playhouse do?

At the first trumpet blast of war
No more could gold be found
By those who sail across the sea
To our Tom Tiddlers' ground.
Better the Coldstream Guards at odds
With our beloved "Seventh"
Than Rip Van Winkle crossing swords
With Louis the Eleventh!

Think of comedians driven back
Across the billows blue!
Think of The Shop Girl's mad attack
On 1492!
Or, with a wild yet warlike grace
For country, art and life,
Rehan and Terry face to face
In amazonian strife!

What could be worse than Hare and Crane
Indulging in a "bout?"
Or Matron Madge and Agnes Booth
"A having of it out?"
Why, if Nat Goodwin took the field
To hear the bugles blow
He'd tell a dozen of his best
And paralyze the foe!

Think of Charles Frohman and Sir Gus
In battle garb arrayed!
Think of George Edwardes' desperate charge
On Hoyt's soubrette brigade!
Fancy poor Olga going back
Determined, though in tears,
Or Lackaye facing, all alone,
The British Grenadiers!

No, no! grim-visaged War's dark frown
Our fears did not increase;
He's gone back to his dre sing-room;
He's "making up" for Peace!
A Peace perpetual and profound
That's typical, I know,
By the heart currents bright and clear
That 'round our table glow!

—EDWARD E. KIDDER.

LA NAVARRAISE.

Anita! peasant of the Pyrenees,
For thy lost lover searching not in vain
'Midst wreck and carnage of the battle plain,
As one who with affrighted vision sees
Great joy o'ershadowed by a sudden woe,
Thy swift resolve to break the fated chain
Of circumstance, whate'er the cost in pain
Or passion that a mortal life may know
A woman's heart; a fiend's fell sacrifice;
Upon thy soul incarnadine a stain
That tears as crystal seas may ne'er suffice
To plead or cleanse to innocence again—
A tragedy upborne upon the theme
Of music sweet as love's impassioned dream.

ISADORE BAKER.

LETTERS TO THE EDITOR.

IT WAS NOT MR. HENNIG.

BUTTE, Mont., Jan 8, 1896.

To the Editor of The Dramatic Mirror:

SIR.—I am much obliged to your Joplin, Mo., correspondent for information to the effect that I had received a stinging blow in the face from the hands of Mr. Keene during the sword combat in Richard III. I was not in the cast in Joplin, having been called to New York city.

My role of Richmond was played by another member of the company. This fact can be substantiated by Mr. Kingston, manager for Mr. Keene, or Mr. Keene himself. I would advise your correspondent hereafter to be positive of circumstances, facts, and names before sending in his letter. Kindly give me this space in your columns, placing me in the right light, and I will greatly appreciate it.

Yours respectfully,
FRANK HENNIG,
Thomas Keene co.

HERRMANN AND DIXEY.

NEW YORK, Jan. 18, 1896.

To the Editor of The Dramatic Mirror:

SIR.—My attention has been called to the fact that a writer who occasionally has the use of some telegraphic wires connected with out-of-town papers intimates that the statement that Herrmann has offered to take Henry E. Dixey under his tutelage, so that within three years Dixey may succeed Herrmann as a wizard, with a guarantee from Herrmann of a yearly income of $50,000, is stuff and nonsense, and a fabrication of Herrmann's press agent. Will you give me space to say that the statements I have referred to are neither stuff nor nonsense, nor the fabrications of a press agent. I have in my possession a long telegram from Mr. Herrmann embodying the information contained above, and in several conversations I have had with Mr. Herrmann, as far back as last Summer when he was yachting, he has told me that he proposes to retire from the stage in about three seasons, as he feels that he will have then made enough money to satisfy himself. It seems to me that those that remember the extreme nimbleness with which Dixey tossed oranges and rapiers in Adonis, and that are aware of the comedian's agility, must believe that Herrmann could not have made any better selection than Dixey for his successor.

Yours very truly,
FREDERIC EDWARD MCKAY,
New York Press Agent for Herrmann.

IRRESPONSIBLE MANAGERS.

NEW YORK, Jan. 17, 1896.

To the Editor of The Dramatic Mirror:

SIR.—What are we going to do with irresponsible persons who contract in evident good faith with good reliable artists, and then refuse payment of salaries?

I hold a contract signed by M. B. Curtis. On last Tuesday evening, at the eleventh hour, Mrs. M. B. Curtis produced a contract with a man an entire stranger to the whole company, and informed us we must look to him for payment. She also demanded that we sign a paper recognizing this man as our "backer," thus relieving the Curtises from all responsibility.

Some of the girls of the company were put out of their boarding houses upon the streets. The boys of the chorus are without Winter clothing, and have been unable to buy food.

What are we coming to? Is there no redress for us—we who have paid out money for costumes, and rehearsed for weeks and weeks? Nor are the Curtises the only wrongdoers, for, upon consulting my date book for the past year, I find that my first manager closed after three weeks. I hold his note (he has since turned over all to his wife). My second engagement, after thirteen weeks, carried me out to Portland, Ore., and left me there. I have but a lawsuit against the "syndicate" backing to show for my work, and yet this same manager is now playing to S. R. O. in this very State. My third engagement had to be compromised. On my fourth we were left high and dry in New Orleans without a day's notice, to get home as best we could. And yet these men are all considered "reliable" managers!

There is a sad difference between the credit and debit sides of my date-book amounting to over $1,000. What shall we do? Yours, ROMA.

THE USHER.

Americans are not degenerates, and for that reason there is little probability that the so-called Parisian sensation, Le Cabaret du Néant (or Wineshop of Nothingness), which was opened last Saturday in the Casino building, will meet with favor.

The place has been divided into four chambers, the contents of three of which are calculated to shock any person who feels the slightest awe for the mystery of death.

The first is a long, narrow room which is lighted dimly with wax tapers. On either side of an aisle are tables made in the shape of coffins. The walls are painted black, the chandeliers are fashioned out of skulls and thigh-bones, the waiters are dressed like undertakers' assistants. There are several crude pictures on the walls, one representing two women dancing the can-can at the Moulin Rouge. The exhibitor touches a button and the women are changed to skeletons.

There is a circular hole in the wall. The visitor looks through this and sees himself mirrored in a coffin. The coffin-tables are used for serving drinks labelled sacriligiously. The room is called the Restaurant of Death.

The second chamber is also painted black, with white designs at intervals to represent tears. "Requiescat in pace" is the legend on one side. The guide—garbed like a monk—invites anyone who wishes to die to step forth. He takes the subject behind a curtain, which a moment later is drawn back, revealing the man standing in an upright coffin wrapped in a shroud. Soon a pallor comes over his face, the flesh becomes green, and shortly nothing is seen but a skeleton. The other rooms are less ghastly, but they are arranged in the same spirit.

The exhibition is horrible and disgusting. A travesty of death and its attributes may strike some persons as amusing, but the American public is sane and wholesome and I believe this gruesome and indecent show will probably find few patrons.

✣

What a multitude of sins a foreign language covers! I wonder what the refined women who have applauded Yvette Guilbert at Olympia, and especially the other afternoon at Sherry's, would do and say if her songs were given in English?

It is marvelous what a lot these women can stand in Parisian French. Yvette's songs are popular on the other side because they deal with the interminable subject that is dear to the heart of the boulevardier. Here they go because they are not clearly understood by the majority and because Yvette in her way is a genius.

The nastiness, the obscene suggestiveness of many of her ditties would not be tolerated in English for an instant by respectable New York audiences.

✣

Yvette has a sharp tongue and is quite able to take care of herself.

When she read Bernhardt's assertion that she had never seen the café chantant singer, Yvette laughed long and loud, and produced a letter from Sarah in which that actress referred in terms of admiration to her countrywoman's talents.

"Poor Sarah!" exclaimed Yvette. "She is perfectly excusable, for she's fifty-five. It is not unusual for persons who are aged to lose their memory."

✣

Bernhardt takes us to task because we did not crowd to see Réjane.

She does not express gratification because we flocked to see Duse.

That is quite a different matter.

✣

A correspondent asks why THE MIRROR frowned upon the Carmen kiss business that achieved notoriety during Olga Nethersole's recent engagement at the Empire Theatre, and he wants to know also why an artist should be censured for endeavoring to give a faithful interpretation of an author's character.

If this guileless correspondent had read his MIRROR carefully he would not ask these questions, for he would understand that there was no question of art involved, but simply a question of public decency.

If my correspondent will consult Prosper Merimée's romance, on which the play is founded, he will find no warrant there for Miss Nethersole's erotic demonstrations. If he will go to hear the incomparable Calvé as the operatic Carmen he will discover that genius has no need to depend upon sensational interpolations to attract notice and win applause.

But if my correspondent still has any lingering doubts as to the real purpose and meaning of Miss Nethersole's Carmen exploit: if he imagines that "art" had aught to do with it, or that anything except the box-office was involved, let him read the following paragraph which was sent to THE MIRROR for publication by the Empire Theatre press agent while Miss Nethersole's engagement was in progress:

The public is not alone in its wild desire to see and revel in the Carmen kisses at the Empire Theatre. The Empire Theatre's stage hands are as hungry for the kisses as the people who pay their money at the box-office—aye, hungrier, for they are not satisfied with seeing and reveling in them once, but want to see and revel in them every time they are given. They crowd the wings at every performance and hang on to the labial-glutings by the skin of their lips, so to to speak. There is great pushing and strategizing for vantage points to view the episode from, and for the ten minutes or so before the kissing begins and until it is over and nothing but the mellibundant fragrance of the thing is left, nobody on the Empire stage does anything else but wait for and watch the Carmen kisses. In their anxiety to see the performance some of the individuals venture so far into the scene as to become part of it for the audience, and if this is not the case those in front are pushed forward and into view by the anxious kiss connoisseurs behind them. Miss Nethersole has been keeping her eye on these "wing" crowds and noting their encroachments, and once or twice she warned them to keep back of the scene. On Monday night, however, the crowding and pushing and obstructing were greater than ever, and Miss Nethersole sent the fire that she had kindled for her kisses into her eyes, and showed that she was hopping mad. But the wing contingent refused to wither and withdraw. It was near the time for the nyum-nyum business to begin, and all were eager and expectant. Miss Nethersole had a chance during the incoming of the toreador and his crowd to steal away for a minute. She fought and pushed her way through the kiss-gazers and, calling the stage manager, ordered him to ring down the curtain at once if the wings were not cleared. She stood there until the obstructors were ordered back and then slipped into the scene again, causing a slight wait, as it might be called, which was noticed only by those who had seen the play before. Now the Empire stage hands and Miss Nethersole do not speak as they pass by.

In view of this official treatment of the subject my correspondent will, perhaps, understand that art was not concerned in the Carmen incident, and that a deliberate attempt was made to draw the crowd by "booming" the objectionable side of Miss Nethersole's performance.

✣

Harry Sheldon, the pirate whose cheek is illustrated on the editorial page of this week's MIRROR, wrote a letter on Jan. 10 to Mr. Teagarden, manager of the King Opera House at Greenville, Texas, asking for the present week at his house to play Trilby, In Old Kentucky, The Inside Track, Pawn Ticket 210, and The Golden Giant Mine—all stolen plays.

Mr. Teagarden's answer is to send Sheldon's letter to THE MIRROR with the laconic explanation: "I do not play pirates."

Sheldon seems to be a peculiarly unscrupulous play-thief, and managers of theatres in the regions where he roves will do well to steer clear of him.

✣

President Bronson Howard and the members of the American Dramatists' Club, by the way, are preparing to make a strong effort in behalf of the Cummings bill now before Congress.

They have secured a pledge of active cooperation from the managers of New York, and it is likely that this time the Club will be heartily backed by all those interested in its fight for the protection of playwrights and playowners.

If theatre managers and others throughout the land will individually urge members of Congress from their respective districts to vote for the Cummings bill they will help the cause materially.

YVETTE GUILBERT VERSUS MELBA.

In spite of the protests of some of the French opera singers, Yvette Guilbert appeared at the Metropolitan Opera House on Sunday night, and made an enormous success. The auditorium was packed to the roof, and the applause was deafening. After the performance Emma Calvé, to show that she, at least, recognized Mlle. Guilbert as a sister in Art, went behind the scenes and kissed the divette. The other opera singers held sulkily aloof.

The history of this Guilbert-Melba incident is interesting. A short time ago Mlle. Guilbert's manager approached Maurice Grau and proposed the appearance of Yvette at a Sunday night concert at the Metropolitan. Grau liked the idea and set to work to prepare a programme which was to include Melba, Plançon and other prominent singers. Directly, however, Melba and the others heard of the scheme they revolted, saying they would not appear with "a mere music-hall singer." So, as they persisted in this view, Mr. Grau was obliged to give way and he begged Guilbert to cancel her contract. She refused and set to work to get together a company of her own and she appeared as advertised.

The whole difficulty arose from the fact that Melba and her colleagues deny that Yvette Guilbert has as high an artistic standing as themselves. For that reason, it is said, Melba refused to accept an invitation to a reception at which Guilbert would be present.

The brother-in-law of one of the most famous of the singers at the Opera said: "Mlle. Guilbert is a charming woman—an artist if you will—but the boards of the Opera House is not her proper place. She is a music hall singer and no matter how artistic her work her place is not among our great singers."

THE HENSHAW AND JARBEAU CASE.

The difficulties between Canary and Lederer and certain members of The Passing Show co. have not been smoothed over. George W. Lederer told a MIRROR man on Saturday that as John Henshaw and Vernona Jarbeau still declined to appear at the Fountain Square, he had notified them that their services were no longer required. The two artists had asked permission to rest during that week, but Mr. Lederer refused this. The trouble arose originally out of the fact that the company had been booked for Jan. 27 at the Fountain Square Theatre, Cincinnati, which at one time was a low priced house. Many of the members of the company on an explanation that the character of the house had changed withdrew their objections.

TROUBLES OF DAVID HENDERSON.

Judgment by confession was entered last Friday in the Circuit Court at Chicago against the American Extravaganza company for $675. Deputy Sheriff Nickerson levied upon the scenery of the company at the Schiller Theatre. An arrangement was made, however, by which the scenery was left until after the completion of the engagement of the company on Saturday night. The note upon which judgment was given was executed by David Henderson as President of the company on Aug. 16 last, and was payable in sixty days, being in favor of George M. Jarvis.

WILLIAM MORRIS AS A ROMANTIC STAR.

William Morris intends to take advantage of the present reaction in favor of romantic plays by producing that masterpiece of Jules Verne's imagination, Michael Strogoff. He will make a most careful and thorough production of the play, and it is safe to say that the public taste, whetted by The Prisoner of Zenda, will eagerly relish a revival of Michael Strogoff. Mr. Morris is sure to make a virile and forceful hero, and his appearance in the part will excite pleasurable interest.

HE IS NOT WITH THE STRAIGHT TIP.

Bert Coote writes to THE MIRROR that his name and lithograph are being used flamboyantly by The Straight Tip company. Mr. Coote was once under the management of Murray and Lohman, who owe him several weeks' salary. He is now with The New Boy playing the title role with great success.

CHANGE AT THE LYCEUM.

Daniel Frohman has invited the members of the American Dramatists' Club to witness a performance of The Benefit of the Doubt at the Lyceum Theatre. The invitation holds good for any evening. The Prisoner of Zenda is reported to be in active rehearsal at the Lyceum.

A SCHOOL FOR STAGE CHILDREN.

Mrs. Arnetta Wood, the mother of Little Tuesday, has decided to devote herself entirely to training children for the stage and for society. Already she has many pupils, some of whom are sent to her merely for the Delsartean discipline. Mrs. Wood has been very successful in developing the natural instinct of children for stage work, and Tuesday herself, although an exceptionally bright child, is striking evidence of her mother's careful training.

"I was a child actress a long time ago at the Baldwin Theatre in San Francisco," said Mrs. Wood to a MIRROR reporter, "and I know well that many clever children are wrecked artistically through bad training. They are taught artificial methods and are forced to learn their lines in parrot fashion, without for a moment comprehending the meaning of the words they utter. In training children, I try first to inspire them with confidence and then I tell them in a simple way something about the incidents in which they are to figure. I get the children interested in what they are to do before I begin to teach them how to do it. Precocious children are apt to get conceited at the first bit of encouragement. I try to give them plenty of encouragement, but I never praise them. Tuesday's talent, for example, would evaporate very quickly if she were conscious of it. But I'll warrant she is as simple and unaffected a little girl as any of her age. A child who is properly trained, who gets to know her lines as she would a fairy story, will speak those lines intelligently and naturally."

Mrs. Wood certainly possesses excellent qualifications for the work and deserves to succeed. Simplicity in child acting is very rare, and in nine cases out of ten the youngster who plays a part succeeds only in boring and irritating the audience. Little Tuesday made her first appearance when she was two years old, and it is strong proof of her excellent training that she has not developed into an automaton. Mr Gerry will not let her sing or dance, but she will soon be seen in a speaking part in a new local production.

THE MERRY WORLD IN NEW HANDS.

Canary and Lederer's Casino production, and second annual review, The Merry World, has been secured in its entirety by Clair M. Patee, who will personally direct a tour beginning at the Chicago Opera House next Monday. Mr. Patee, through his association in the management of large productions, such as Augustus Pitou's Power of the Press, and for five years in a similar capacity with the Kimball Opera company and Corinne, is amply qualified for the successful management of so extensive an organization as The Merry World. Leading members of the original New York cast have been retained. It includes such well-known artists as Amelia Summerville, Marie Laurens, Jennette Bageard, David Warfield, Willard Simms, Lee Harrison, Frank Blair, Randolph Currie, W. A McCormick, Samuel Fisher and fifty other capable performers. All the original scenery, costumes and effects will be carried, and it is safe to predict that The Merry World will fully sustain its past extraordinary and successful record. Lionel E. Lawrence has been engaged as business manager.

THE MAYRHOFER SYSTEM REMOVES.

The Mayrhofer Stage Lighting System has been removed to 572 First Avenue, where in future all of the Mayrhofer apparatus will be manufactured by the General Incandescent Arc Light Company. Mr. Mayrhofer is at work on scenes for several plays, among them The Privateer, to be produced by Lewis Morrison, in which novel effects will be shown. T. F. Kelly, of the National Theatre, Philadelphia, recently sent to Mr. Mayrhofer a letter in which he said: "It gives me great satisfaction to state that your switchboard which we have in use in our theatre is the most perfect and complete of its kind that I have ever seen or ever heard of. It gives complete satisfaction, not only to ourselves but to every company that plays in this theatre. It is perfectly simple and economical and its grading of lights is unsurpassable. I am sure that any manager using electricity, if he knew the benefits derived from your boards, would not be without one."

BROOKLYNITES GO TO HOME THEATRES.

Colonel William E. Sinn in a letter to the Brooklyn *Eagle* effectually disposes of the assertion that Brooklynites prefer to patronize New York theatres rather than to visit home playhouses.

Colonel Sinn cites the results of his present season at the Montauk Theatre. During the first three months the receipts there were $22,064 more than for the same period last season at the Park. The probable increase in gross receipts over the preceding year will be $90,000.

"Concerning the theatrical business throughout the country," continues Colonel Sinn, "the *Eagle* is right, judging from statements made by managers, but the change for the worse has been felt less, apparently, in Brooklyn than anywhere else."

Colonel Sinn declares that a dividend of six per cent. will shortly be declared in the stock of the Montauk—a remarkable showing for the first season of a new house.

RHEA'S OVATION IN MONTREAL.

Rhéa's engagement in Montreal last week was made memorable by the ovation given the actress by Laval University. Seven hundred students were present on the opening night. The theatre was draped with the college colors and French flags.

When Rhéa made her entrance the applause was deafening, and every line spoken by her was sympathetically appreciated. During the evening she received several handsome floral tributes and one large basket of flowers lowered from the gallery bore the inscription, *Homage à génie et beauté des étudiants de Laval.*

On Tuesday afternoon Rhéa delivered in French her lecture on "Napoleon" before the students, and the scene of the previous night was repeated. Seldom, it is said, has Montreal been roused to such enthusiasm.

A MINE NAMED AFTER CORINNE.

Corinne opened a week's engagement in Colorado Springs last Monday night. There was a crowded house to greet her, and the burlesque of Hendrik Hudson was much enjoyed. Nearly everyone in the house was mystified, however, by the comedians' jokes about Corinne mining stock. Next morning the newspapers announced that a Corinne mining company had been organized and named after the young actress. The company has claims at Cripple Creek, on Low Mountain. A committe of stockholders called upon Mrs. Kimball and Corinne and made them a present of 25,000 shares of the capital stock.

GOSSIP OF THE TOWN.

The above is a good counterfeit presentment of Howard Kyle, from his latest photograph by Falk. Mr. Kyle, who has been sharing the leading business in support of Madame Modjeska this season, retired from that actress' company in Pittsburg on Jan. 18, having been induced to accept a special engagement in that city as leading man of a new stock company. As Jacques, Macduff, Dr. Weber in Magda, Claudio in Much Ado About Nothing, and Sir Edward Mortimer in Mary Stuart, Mr. Kyle has met with the heartiest public and critical favor. In October he scored a pronounced success in New York as Claudio in Measure for Measure, but since then he has acted the difficult character of Angelo, in which performance the ablest critics of Boston and elsewhere, with one accord, have credited him with fine artistic achievement. On the last night of the Modjeska engagement in Boston Mr. Kyle received three individual curtain calls after his death scene as Sir Edward Mortimer.

E. L. Kinneman has assumed management of White's Opera House, Marion, Ind.

An Anonymous Letter, a play by Richard Golden, has been purchased by Mr. and Mrs. W. H. St. James for use next season.

Ethel Winthrop is playing the leading part in Thomas Q. Seabrooke's The Speculator.

William Henry Rudolph, press agent of the Wieting Opera House, Syracuse, is the proud father of a son born on New Year's Day.

Morrison's Faust packed the theatre at Alexandria, Ind., last Tuesday night, doing the biggest business of the season.

George Walsh, musical director of Jule Walters' A Money Order, was obliged to leave that company to attend the funeral of his father, who was one of the oldest organists in the country.

It is said that Carrie Turner is contemplating another starring tour.

George Appleton arrived in town last week.

Augustus Pitou's company in Madame Sans-Gêne will be seen at the Harlem Opera House next Monday. It will be the only engagement of the company in New York this season. On Feb. 3 it will be seen in Brooklyn, and on Feb. 17 the play will be produced for the first time in Boston.

Mlle Thalia received from her manager as a New Year's gift a handsome diamond ring.

Leonora Gnito, who is understudying Jessie Bartlett Davis, has appeared many times during this season in the role of Allen A'Dale and acquitted herself creditably.

Hugh Chilvers, late of the Pauline Hall company, has joined Lillian Russell.

Pending the reorganization of Charles Rohlf's company he has accepted a special engagement with the Hanford, Spencer and O'Brien company to play Brutus in Julius Cæsar exclusively. This excellent company will be materially strengthened by the addition of this actor to its forces.

Della P. Ringle telegraphed from La Crosse, Wis., last Tuesday that she opened to a packed house, and had to put the orchestra on the stage.

Rice's comedians packed the Van Curler at Schenectady, N. Y., last Monday night.

Joseph Callahan in Faust will be the opening attraction at the American (late Novelty) Theatre, Brooklyn.

Nestor Lennon has closed with Midnight Message, the new spectacular production, which will be produced on Feb. 7 in Boston.

A. Q. Scammon, manager of The Burglar company, is preparing to organize another special company, headed by Edward Favor and Edith Sinclair, to tour in an entirely new play. The company will open, it is said, in February.

E. L. Fuller, manager of the Theatre Normandie, Port Jervis, says that a rumor that his house was unsafe was unfounded. An inspector from New York, he says, declares the theatre as safe as any in the State.

The Boston press praises Lillian Lawrence highly for her performance of Mrs. Bulford in The Great Diamond Robbery. Miss Lawrence is a decided social favorite, too, in Boston.

Arthur Giles gave a very clever performance of Major Latour, a French character part, with Sam Edwards, in Max O'Rell's Cat's Paw on tour. As Mr. Giles was born in Paris he was naturally able to give the part local color. Mr. Edwards is negotiating for a metropolitan production.

Flay Crowell and Charles Mortimer are meeting with great success at the head of Cool's Big Stock company, now touring Ohio to large business. The company has been strengthened by the addition of Ashley Miller and Charles Hardwick. Fred D. Fowler is now in advance, having replaced C. P. Weatherill.

Willard Lee, who has recently achieved metropolitan fame as the original Gentleman Joe at the Fifth Avenue Theatre, will soon take out a new play by Herbert Hall Winslow and Will Wilson called In the Heart of the Storm. Despite the frigid title, the scene of the play is Florida.

E. D. Shaw, Bus. Mgr. Address MIRROR.

AT THE THEATRES.

Abbey's.—Izeyl.

Drama in four acts in verse by Armand Sylvestre and Eugene Morand. Produced Jan. 20.

	Sarah Bernhardt
Izeyl	MM. Darmont
Le Prince	Deval
Le Yogui	Deneuberg
Scyndia	Chameroy
Le Tukkutiki	Angelo
Le Tisseur	Lacroix
Le Lepreux	Castelli
Un Pretre	Piron
L'Espion	Gerard
Le Mineur	Jean Dara
Le Pecheur	Dubos
Le Pauvre	Ramy
Un Roi Vaincu	Bruniere
Le Maitre des Ceremonies	Giraud
Le Gardien du Sommeil	Kolb
Un Homme du peuple	Andre
Un Homme du justice	Mesd. Patry
La Princesse Harastri	Grandes
Une Mere	Boulanger
Vami	

Sarah Bernhardt was in the zenith of her career some years ago. Time has dealt leniently with her, but no woman, even with the cleverest devices known in the art of stage make-up, can produce the illusion of youth at fifty. Madame Bernhardt's acting, too, is less artistic and refined than it was when she paid her first visit to America. Her money-making tours have led her to resort to clap-trap methods in order to win favor with all sorts of audiences outside of France.

Despite the heralding and trumpet-blowing of her American press agents, the public are apparently aware that Sarah Bernhardt has seen her best days on the stage, for there was no need on Monday night of displaying the "Standing Room Only" sign at Abbey's. The house was by no means crowded to suffocation. In fact there were empty seats at the end of the second act, and several speculators on the sidewalk seemed to have a poor prospect of doing any further business in the course of the evening.

Izeyl, the opening piece of her New York engagement, proved a rather stupid affair. Its skilled versification and vapid sentimentality bored the audience beyond expression.

The first act presents a public square in Kaplavaston. On the right is the temple of Kali, and on the left is the palace of the courtesan, Izeyl. Prince Scindia is passionately in love with Izeyl, and orders flowers and music to give her a morning serenade. But she pays scant attention to his homage. Suddenly the trumpets announce that the Crown Prince Saryamouni is approaching. He is on his way to the temple to pray before his coronation. He bids the Yogi tell him of the grief of the world. The tales of sorrow and starvation affect the Prince so deeply that he determines not to reign, but to go to the desert to preach. Then Izeyl hastens to the temple and declares that if he were to know real love he would not go. The Yogi defies her, and dares her to try her power.

In the second act Prince Saryamonni is seated under a cedar tree. It is a starlight night in the forest. There is a river with illuminated barges in the distance and the sounds of soft music, song and merry laughter reach his ear. This is the place that has been selected for the temptation of the Yogi's disciple. Beautiful women kneel at his feet and sue for his love, but he resists them all. Finally Izeyl appears in a flowing robe of silk and gold. She fails like the rest. He talks to her of spiritual love, and Izeyl herself becomes a convert.

In the third act we find that Izeyl, after walking three days and nights through the desert, has returned to her home in order to distribute her treasures to the poor. During her absence Prince Scindia has become the King, but his elevation to the throne is unknown to her. He brings her jewels and gold, which she accepts on condition that she need make no promise. She tells the Yogi to distribute these gifts to the poor. The King becomes aggressive and Izeyl, resenting his violence, snatches a dagger from his belt and kills him. Immediately after this murderous action Princess Harastri, the King's mother, arrives to congratulate the courtesan upon her redemption. Izeyl hides the body under the supper table. Both women are ignorant in regard to the identity of the dead man. The mother declares that the courtesan was justified in committing the act, but demands to see the body. On discovering that it is her son who has been killed, she commands her slaves to seize Izeyl and destroy her eyes.

In the final act Izeyl is sightless, but accepts her fate with pious resignation. Her only wish is to once more hear the voice of her master. At last he comes to her with words of solace. He even confesses that he loved her, but that faith and duty had won the struggle. Then their lips touch, and Izeyl dies, but she is to live again in the lotos flower that the god Indra holds in his golden hands.

The piece might be characterized as The Temptation of a Hindoo St. Anthony. When it is not suggestive it is sacreiligious, and it is at all times inanely theatrical and tiresome. The calcium lights, however, were cleverly managed, and the costumes and scenery were quite effective.

Madame Bernhardt's voice is as musical as ever, but she is decidedly passé, which, of course, makes it impossible for her to personate the character of the alluring courtesan with the enticement and charm of feminine beauty that the role required.

No wonder Saryamouni preferred to remain a religious zealot, despite her efforts to convince him that the love of a beautiful woman is the only thing worth living for. He could not see where the beauty of Izeyl came in.

The supporting company is noisy, declamatory, and commonplace.

Palmer's.—The Squire of Dames.

Comedy in four acts adapted from the French of Dumas fils by R. C. Carton. Produced Jan. 20.

Mr. Kilroy	John Drew
Col. Dennant	Robert Edeson
Sir Douglas Thorburn	Arthur Byron
Lord Eustace Chetland	Ferdinand Gottschalk
Professor Dowle, F. R. S.	Harry Harwood
Baines	Herbert Aveling
Servant	Mr. Young
Mrs. Dowle	Annie Irish
Elsie	Gladys Wallis
Zoe Nuggetson	Agnes Miller
Adeline Dennant	Maud Adams

It is difficult to account for the sudden vogue of Dumas fils. Only within the last half-dozen years have his plays found their way to production on the English and American stage. Camille was the only one of his works that had a chance to make a bid for popularity till some one thought of adapting Le Demi Monde. The success of that play was followed by adaptations of others of Dumas', and there are now some half a dozen of his plays being presented in this country.

The Squire of Dames, produced last night by John Drew at Palmer's, is the latest tardy adaptation. Everyone who has read Dumas, fils, "Théâtre" knows L'Ami des Femmes for its brilliantly vituperative preface. Dumas was middle-aged when he wrote the play, and he had no words too scathing for the unfaithful wife.

The play is not as good as this memorable preface, and indeed the play seemed to have been written as a mere excuse for the preface. But it is a remarkable piece of work in itself, clean and skilful in construction, strong in motive and nervously sententious in its phrasing.

The adaptation on view at Palmer's last night was made by R. C. Carton. It is not as heavy-handed as might be expected, and the transfer of the scene of action from Paris to London has been accomplished almost felicitously. Mr. Carton makes his people talk with as few words as Dumas did; that is an accomplishment indeed. In the sentimental second act, however, the episode between the separated husband is whimsically unreal; what was probable in the Paris salon of Dumas is not even possible in the London drawing-room of Mr. Carton.

The play is perhaps as effective an adaptation as could have been made. The audience last night listened to it with palpable enjoyment.

Never has John Drew's discreet humor been more happily employed than in this play. He was gracefully, fluently funny, and under his constant rattle of amusing repartee there was the characteristic occasional glimpse of feeling and sincerity. Mr. Kilroy is a part entirely worthy of John Drew's genuine gift for intellectual comedy. His admirers, who filled the theatre last night, were unmistakably delighted with his performance.

Maud Adams as the capricious wife acted with her usual charm and earnestness, and the dolt of a lover was performed by Arthur Byron with more illusion than he himself was perhaps conscious of. In the role of the sentimental husband, Robert Edeson was as genuine and honest as the part would permit him to be.

A talkative little bore was cleverly individualized by Ferdinand Gottschalk, and Gladys Wallis aroused the house to enthusiasim by one admirably acted little bit. As an absent minded servant, Harry Harwood was not happily cast.

The acting was, on the whole, extremely good and would have successfully carried a far less interesting play than this Anglicized version of Dumas. It is not unlikely therefore that The Squire of Dames will prove a profitable production to Mr. Drew and a source of pleasure to the public for some time to come.

Empire.—Michael and His Lost Angel.

Play in five acts, by Henry Arthur Jones. Produced Jan. 15.

The Reverend Michael Faversham	Henry Miller
Sir Lyolf Faversham	W. H. Crompton
Edward Lushmar (Father Hilary)	Geo. E. Bryant
Andrew Gibbard	J. E. Dodson
The Reverend Mark Docwray	Robert Weed
Withycombe	E. V. Backus
Audrie Lisden	Viola Allen
Rose Gibbard	Ida Conquest
Mrs. Cautelo	Annie Adams
Fanny Clover	Ellen Gail
Organist	John P. Whitman

There have been few theatrical failures in New York more pronounced than that of Michael and His Lost Angel at the Empire Theatre last Wednesday night.

This latest play by Henry Arthur Jones was on the same evening produced at the Lyceum Theatre, London. That capital on such an occasion can furnish an audience less finely scrupulous and less nicely conscientious—because more sophisticated—than New York sends to judge a new play. But while a representative audience in this city is more sensorially alert—because less wearied in sensibility—than a London one, there is no doubt that it can discriminate as to the dramatic art and the logic of a play as surely as can a gathering of theatrical connoisseurs on the other side. Michael and His Lost Angel also failed in London, although less signally than in New York. The judgment that here was quickened by a fresher censorious faculty was there less positive for the reason already noted and because of a local pride in the author that had no bearing in New York. And possibly the acting of the play at the Lyceum had some mitigative influence that was not felt here. In New York the leading figures in the drama were Henry Miller and Viola Allen. In London they were Forbes Robertson and Marion Terry.

Michael Faversham, a zealous priest of the Church of England, in the first act compels a young woman, the daughter of Andrew Gibbard, his faithful secretary, to publicly confess her betrayal and dishonor. The priest's asceticism has won him profound local respect, and his theological writing has made him generally famous. A vain, frivolous, handsome and wealthy woman of the world, who had compromised with a husband for whom she had felt no affection by buying his permanent absence, reads the priest's book, learns of his puritan character, sees him, and is inspired by her vanity to conquer him. He is ambitious to restore his church. She contributes lavishly to that end. She seeks him on all occasions. While he is alone at an island shrine, the scene of the second act, this woman appears. By a theatrically plausible combination of circumstances she is unable to leave the island until the next morning, and together they remain at the shrine. Here the priest falls.

Andrew Gibbard, bitterly resentful on his daughter's behalf, although still the priest's secretary, in the third act discloses to Michael that he alone knows of his sin, and demands that the priest shall confess as publicly as his daughter, who is now of a sisterhood, has done. In the fourth act the church, restored and decorated for rededication, is shown at night. The priest declares that on the morrow at the ceremony he will confess before his congregation and give up his work. The woman comes to him here and unsuccessfully tries at the altar steps to reassert her power over him. The curtain falls to signify the passage of the night, and when it ascends a part of the imposing Episcopal ceremony is illustrated. Choristers and priests march in and Michael, after the ceremonial, confesses his sin.

In the last act, which moves in an Italian monastery, Michael, who still loves his temptress, hesitates between his wish to be with her and what has been represented to be his duty, joining the brotherhood. The woman is very ill in the neighborhood, unknown to him. She drags herself upon the scene and dies in his arms, whereupon Michael is supposed to become a monk.

The first night audience sat amazed through much of the play and apparently with repressed resentment during the elaborate church scene. This, which was supposed to be the vital part of the drama, was cut out at subsequent performances at the Empire. The applause throughout the play that was not perfunctory was personally directed.

There are dramatic moments in Michael and His Lost Angel, but for the greater part it is monotonous, in monologue and repetitive. Michael, who is on the stage much of the time—and for several periods alone—is too reminiscent for interest and too lugubrious for the theatre. There are, of course, several scenes of wicked concern between the priest and the woman, but the assemblies of the other characters are few, and always they are theatrical. The situations are better than the lines that illustrate them. The writing of the play is often far more commonplace than are the incidents it is meant to explain. In other words, there is a lack of artistic sympathy between the happenings and the language of those who take part in them.

But the more fatal faults of the play lie in the leading characters themselves. Stage history will prove that subjects that convention might have forbidden to the theatre have been made acceptable by logic of story and fidelity to truth and human experience in character portraiture. Henry Arthur Jones has drawn in the Reverend Michael Faversham a religious nondescript, an artificial man, an impossible person. No priest of his antecedent life and presumed impulses, instincts and temperament would or could for a moment fall into sympathy with Audrie Lisden; and she, too, has characteristic inconsistencies that overleap all the latitude for contrariety that the philosophy of life, based on the experience of the ages, awards to woman. These two leading characters of the play are inconceivable as individuals, and incredible in juxtaposition. One half of this truth is alone fatal to Mr. Jones' drama.

A picture of the priest's dead mother, who is typical of the play's title, and whose memory is supposed to control him until the woman appears, is so handled in the play as to illustrate scientifically—though of course unintentionally—the natural and irreconcilable antipathy of the characters that Mr. Jones makes sexually sympathetic.

The author of Michael and His Lost Angel has been held up as "the most original, the most earnest and the most daring" of English dramatists. Memories of The Dancing Girl and The Middleman of his well-seasoned works, and of The Bauble Shop and The Masqueraders of his later efforts will prove in him one or another of these qualities. In this his latest play he is daring enough, and possibly earnest enough on crude and unnatural lines. As to the germinal idea of the play, he is by no means original. Beginning at the next latest illustration of the idea in Maxwell Gray's novel, "The Silence of Dean Maitland," one can run back through one of Zola's works to Hawthorne's "The Scarlet Letter"—its most artistic fulfilment—and even backward through the centuries from that to the story of Abelard and Héloise.

Henry Miller struggled hopelessly to make this Michael credible; and thus struggling, perhaps it was natural that he should accentuate those artificialities in his method as an actor that served only to emphasize the falsity of the play author's work.

Viola Allen was spirited, graceful and pretty as Mrs. Lisden. In the lighter moments of the play she was interesting, but Mr. Jones' theatrical requirements in what were meant to be her deeper moments left her no opportunity for convincing portrayal.

Mr. Dodson as the embittered father stood out with rare art and strength. His acting was the main redeeming element in the play. Mr. Crompton played the part of the worldly but kindly father of Michael with his accustomed skill. Mr. Bryant was a seemly celibate churchman; Ida Conquest played Gibbard's daughter with sympathy, and the lesser parts were well personated.

The scenery by Ernest Gros, Joseph Physioc, and E. G. Unit—especially the church scene by Mr. Unit—was artistic.

Grand.—The Night Clerk.

The dimensions of the audience which welcomed The Night Clerk to the Grand Opera House last night suggests the idea that either a large number of New York fun-lovers failed to see it when it appeared at the Bijou or that many who did see it were anxious to see it again. The audience was as appreciative as it was large. It constrained one to think that Peter F. Dailey must either be an excellent farce-comedian, or the play is one of the most mirth provoking ever written. It is seldom one hears such roars of laughter as greeted the performance last evening.

As Owen More, the night clerk, most of the evening's work falls to Mr. Dailey and no one can complain that he is not fully equal to it. The only part which approaches the importance of the one filled by Mr. Dailey is that taken by Jennie Yeamans. As Adelaide Starr, the actress, she sings as well and is as clever and pleasing as ever. John G. Sparks as Barney Brogan, is also very clever and as the rollicking old Irishman continues to contribute his full share to the evening's fun and gaiety. Michael Sullivan as Owen's father, Bertie Dyer as the errand boy and Raymond Hitchcock as Owen's chum keep fully up to the mark.

Olympia.—Yvette Violette.

Yvette Violette made her first appearance at Hammerstein's last Thursday night. She was announced on the programme as the "alter ego" of Yvette Guilbert, and if the hearty applause that followed each of her songs may be taken as substantiation of her skill Miss Violette's title is not altogether undeserved. She sang "Les Ingénues," "La Fait Toujours Plaisir" and "Linger Longer, Lucy."

The imitation was probably as good as any imitation of Guilbert that has preceded it. In appearance Miss Violette copied the songs with great fidelity, wearing the low-cut green dress and the long black gloves and dressing her yellow hair in the fluffy fashion of Guilbert. In voice, too, she was a clever duplicate.

Her gestures, however, were altogether too redundant. Guilbert's charm is her repose; whenever she makes a gesture, it is telling and effective. Miss Violette was naturally nervous and showed this by her desire to exaggerate.

The debut was, on the whole, remarkably successful, and when the clever young woman becomes more restrained, she will probably be recognized as a very excellent copy of a very difficult model. She has no reason to complain of a cold welcome. Guilbert herself was never applauded with more warmth.

Fourteenth Street.—Mavourneen.

The romantic actor and vocalist, Chauncey Olcott, opened the week at the Fourteenth Street Theatre on Monday night in Mavourneen. The audience was large and friendly.

With each succeeding season this pleasing actor seems to strengthen his popularity. Among his repertoire of songs the most heartily encored were the "Auld Countrie" and "The Little Christmas Tree."

Prominent among the supporting company were Daniel Gilfether, C. F. Gotthold, Imogene Washburn, Etta Baker Martin, Kenneth Barnes and Dot Clarendon.

Sanford's.—Girl Wanted.

Sanford's new theatre on Third Avenue was filled to the doors last night with an audience that evidently appreciated Frank Bush and his associates in Girl Wanted. The play was recently seen at the Fourteenth Street. There is little or no plot to the piece, merely a vehicle permitting Frank Bush to assume his various disguises, all of which are well known and extremely clever.

Davis and Keogh have gathered together a lot of entertaining people, all of whom are able to contribute something amusing. Those deserving special mention are Edward Chrissie, James Lee, Ed. Sanford, Charles Sanders, James L. Doyle, Mabel Florence, Isabel Ward, Jessie Charon, and John Dillon—his Ragged Edges is as funny as any stage tramp that has been seen.

Hoboken.—Lyric Theatre.

The Garrick Burlesque company presented Thrilby to uniformly good houses Jan. 13 to 16. Ward and Vokes presented Blaney's farce-comedy A Run on the Bank Jan. 17 and 18 to excellent business. A Bowery Girl opened last night to a good house and will remain the first half of the week, when it will be succeeded by The New Boy for the rest of the week. Next week the Olympic Burlesque company and Conried's German Stock company.

At Other Houses.

LYCEUM.—The Benefit of the Doubt, which is running here, has proved to be Mr. Pinero's best play since The Amazons.

HOYT'S.—Hot Stuff and his boisterous comrades are making this theatre ring nightly with laughter and applause. A Black Sheep is quite as exuberant as Hoyt's early successes.

ACADEMY.—The Sporting Duchess is played with the same zest and spirit as in the first month of its reign. The Academy is nearly always well filled with lovers of melodrama who applaud the horse scenes vehemently and delightedly.

HERALD SQUARE.—There is no decrease in the size or enthusiasm of the audiences that witness The Heart of Maryland nightly. Mr. Belasco's name is on everybody's lips these days as the champion of the good cause of American drama. It is pleasing to reflect that The Heart of Maryland has vanquished every foreign-made play produced this season.

GARRICK.—Mr. Robson is a welcome guest at this theatre. His humor is very much needed at this dark hour of morbid problem exposition. In Mrs. Ponderbury's Past he is a diverting as in Forbidden Fruit or any of his early successes.

AMERICAN.—This is the last week of Northern Lights. The play has attracted large audiences, who have reveled in its many well-devised scenes. The John Swiftwind of Mr. Courtleigh is a very fine piece of melodramatic acting. Next week Burmah comes to the American.

DALY'S.—The Two Escutcheons is decidedly the most amusing farcical comedy that this stage has seen for many a day. Mr. Lewis' performance of the old pork merchant is in his best manner. Mr. Daly has other interesting offerings in store for his patrons, but the Two Escutcheons will probably hold the boards for many weeks to come.

CASINO.—Frank Daniels and The Wizard of the Nile have only two more weeks left. The Lady Slavey follows.

OLYMPIA.—Excelsior, Jr., will easily last the season through and in all probability will run far into the Summer. So many clever burlesque people as appear in this delightful bit of frivolity have seldom been gathered together. Fay Templeton, Theresa Vaughn, Walter Jones, and Arthur Dunn are an inimitable quartette, and they shine on a stage full of scarcely lesser luminaries.

GARDEN.—Chimmie Fadden is welcomed as a novelty by those people who are glad of the chance to hear some real Bowery vernacular without the inconvenience of a slumming tour through the East Side. As played by Mr. Hopper and his company, this dramatization of Edward Townsend's local sketches is interesting and amusing. Mr. Hopper's songs get several encores. The best of them is "Der Bowery Boy."

BROADWAY.—The popularity of The Artist's Model is apparently as great as ever. The pretty women who lend vitality to the opaque play are undoubtedly the chief charm of the entertainment. The new song, "The Volunteer," excites patriotic enthusiasm.

HARLEM OPERA HOUSE.—Olga Nethersole was seen here last night in Carmen. The actress' simulation of passionate wantonness seemed to interest the audience. Next week, Mme. Sans Gêne.

COLUMBUS.—Primrose and West opened here last night with their company of sable comedians. The performance was quite up to the standard of these enterprising contrivers of black-face merriment. Next week, In Sight of St. Paul's.

BROOKLYN THEATRES.

Montauk.—A Pair of Spectacles.

John Hare and his excellent company from London came direct from New York, and opened to a splendid house in A Pair of Spectacles, which was thoroughly enjoyed. The audience frequently testified its approval of Mr. Hare's work by liberal applause. Comedy and Tragedy, in which Fred Terry and Julia Neilson appeared to great advantage, was also presented. During the week Mr. Hare will present The Notorious Mrs Ebbsmith and A Quiet Rubber. Next week, Hansel and Gretel.

Columbia.—The Shop Girl.

A large audience laughed at the funny gags, lines and songs of The Shop Girl, which was presented for the first time in Brooklyn on Monday evening. George Grossmith, Jr., made a hit with his "Bertie" song. In the cast were Violet Lloyd, Bertie Wright, Connie Ediss, Harry Grattan, W. H. Rawlins, Walter McEwen, George Honey, J. Gaillard, Annie Albu, and Madge Greet. Next week, The Fatal Card.

Park.—A Midsummer Night's Dream.

A superb production of Shakespeare's dainty comedy, A Midsummer Night's Dream, staged by Augustin Daly, pleased a good sized audience on Monday evening. All the scenery, costumes, and accessories were brought from Daly's Theatre, and the production was first-class in every respect. The cast was excellent. Next week, Neil Burgess in The County Fair.

Grand.—Charley's Aunt.

Etienne Girardot and his clever companions gave a capital performance of Charley's Aunt to a housefull of delighted people on Monday evening. The comedy will remain throughout the week.

Amphion.—A Milk White Flag.

Hoyt's A Milk White Flag, which was recently seen at the Montauk, is at the Amphion this

week, and was greeted by a large audience on Monday night. Hoyt's rollicking farce is presented by an exceptionally strong company, including Charles Stanley, Lloyd Wilson, Frank Lawton, Chiresse Agnew, and Lee Lamar. The Foundling, with Cissy Fitzgerald and her wink, is underlined for next week.

Notes.

Litt's elaborate scenic production Shaft No. 2 should play to big business at the Empire this week.

The opening of the American Theatre, formerly the Novelty, is announced for next Monday night. Joseph Callahan's production of Faust will be the attraction.

Ward and Vokes are at the Bijou this week in A Run on the Bank. Their company is made up of first-class specialty performers.

The Lee Avenue is now a popular-price house, the highest price having been reduced to 75 cents. The management promises attractions of a high order, notwithstanding the reduction in prices. The Merry World closed a very profitable week on Saturday night, while Carl A. Haswin in The Silver King drew a big house last (Monday) night.

THE FIRE DEPARTMENT AGAIN.

The Fire Department is on a rampage again. Last night at 8:15 Max Bleiman, manager and proprietor of The Heart of Maryland, now playing at the Herald Square Theatre, was arrested by Officer Hugh Jones and taken to the Thirtieth Street Police Station. The complainant was Daniel L. Simonson, fireman on duty at the theatre, who charged that Mr. Bleiman had violated the section of the fire laws of 1882, which forbids the obstruction of aisles or exits by persons or camp stools.

As is well known, The Heart of Maryland has been doing almost phenomenal business for several weeks past. Every night the entire seating capacity has been sold out and hundreds of admission tickets have been sold. Last night there were about twenty people standing downstairs and nearly fifty-two standees upstairs, and all these seats and admissions had been sold by 8 o'clock when fireman Simonson went on duty. The fireman saw the persons standing and although he had probably seen the same thing often before he decided last night, for some unexplained reason, to enforce the law.

He went to the box office at 8:15 and notified Mr. Bleiman that to sell standing room tickets was a violation of the fire ordinance. Mr. Bleiman immediately stopped selling the admissions and tried to seat those who were already standing. As there were no seats this was impossible. Mr. Bleiman then asked the standees to leave the theatre, as he could not give them seats, and offered to return the money. Some agreed to this, but others refused and became abusive.

One man who was under the influence of liquor was forcibly ejected by an officer. The others who stood on their rights refused to leave and Mr. Bleiman told the fireman he could not club them, nor would he permit them to be forcibly ejected by the police or the fire department. He said he preferred to be arrested himself. Officer Jones then put Mr. Bleiman under arrest and, escorted by Teddy Peiper and several newspaper men, was taken to the Thirtieth Street police station.

The sergeant at the station house refused to listen to the complaint until Fireman Simonson arrrived so Manager Bleiman was a prisoner until 9:30. Meantime messengers were sent scurrying all over town for bondsmen. Finally the fireman appeared, made the complaint and shortly afterwards Albert Bial arrived and went bail for Mr. Bleiman.

Mr. Bleiman said last night that he intended to test the legality of the fire laws. The case will come up in the Jefferson Market Police Court this (Tuesday) morning.

NEIL BURGESS RETAINS THE STAR.

This will be the last week of Neil Burgess at the Star Theatre. Next week he will open his tour under the management of Charles Frohman.

To a MIRROR man Irving Kelly, Mr. Burgess' manager, said yesterday: "Mr. Burgess will retain the lease of the Star Theatre, which he will devote henceforth to combinations. The season is booked with the exception of a few weeks. We are now negotiating for an attraction to come in next week. All the statements said to have been made by Theodore Moss concerning Mr. Burgess' obligations to him are denied by Mr. Burgess most emphatically. Mr. Burgess bought the lease and gave Mr. Moss excellent security for the payments. When Mr. Burgess first bought the lease it was understood that the improvements were to cost comparatively little, but when he came into possession he had to spend thousands of dollars to be able to open the theatre at all."

Theodore Moss brought suit recently against Mary Knell Burgess, her husband, Neil Burgess, and two others to foreclose a mortgage on the premises No. 1 West Eighty-second Street and 223 and 224 Central Park, West. Mr. Moss alleges that last May Mrs. Burgess to secure a debt of $53,333 gave him a mortgage on the property. He alleged in his complaint that default had been made and that the money was due and unpaid since Jan. 1.

When seen Mr. Moss said: "I do not know what Mr. Burgess intends doing with the Star. I advanced him the $13,000 (five months' rent) with which he paid the Astor estate, and I am now suing to recover payments overdue."

SANFORD LEASES THE STAR.

Walter Sanford has assumed control of the Star Theatre, and the house will open under his management next Monday night. Negotiations, which have been pending for some days past, were closed yesterday. Mr. Sanford will play the best combinations at prices ranging from twenty-five cents to one dollar. His opening attraction will be Joseph Murphy; following this Jacob Litt will give an elaborate production of The War of Wealth.

Several firms were anxious to get hold of the Star, and Mr. Sanford is to be congratulated. The success of the undertaking is assured. The Star Theatre in its new dress is as handsome as any house in New York, as about one hundred thousand dollars were expended on the theatre last Summer.

THE DOANE-LEE CLOSING.

Frank G. Campbell, of the late Amy Lee and Frank Doane company, writes to THE MIRROR a letter full of grievance against the management of that organization. He claims that eight weeks' back salary stands to his credit; that at the last date played in Philadelphia the members of the company were deceived by the 'Munchausen-like' managers into believing that they would get at least one week's salary and enough to take them back to New York. Not a penny, he writes, did they receive. The company were left to reach New York and pay their board bills as best they could. Frank R. Bennett, Frank Doane, Amy Lee, and D. S. Vernon are named as the responsible parties.

Frank Doane, when seen by a MIRROR reporter, denied all Bennett's charges. He says that he only owes Bennett two-and-a-half weeks' salary and that Bennett and his wife, Gabrielle McKean, had been malcontents and disorganizers since the beginning of the tour. He gave them their two weeks' notice and they retaliated by making as much trouble as they possibly could. Neither himself nor Miss Lee, he says, was interested financially in the tour and neither received a penny of salary during the entire season. They made every sacrifice to keep the company afloat and deprived themselves of the very necessities of life.

REFLECTIONS.

Ada Dwyer arrived in town from Salt Lake City yesterday.

Will Harkins will close with The Land of the Living company this week.

Clara Foltz, a well-known California actress, has retired from the stage and is practising law.

Edythe Chapman retired from Robert Mantell's company on Jan. 19.

Odette Tyler has gone to Boston for two weeks.

Frank McKee is in Boston.

Joseph Hart in A Gay Old Boy pleased St. Louis audiences last week.

F. H. Frost of Frost and Fanshawe, is the proud father of an eleven-pound daughter, born in Kansas City. Mother and child are doing well.

James W. Morrissey has returned to town. The receipts of the Trilby Western company have about duplicated those of New York and Boston. In some of the large Western cities he says that crowds formed in line the night before the sale opened, and people waited patiently until morning to get choice seats.

The Lester Cohn Comedy company is reported to have stranded at South Amboy, N. J., and a benefit was given in order to enable the company to reach this city.

Nat C. Goodwin has sold to A. M. Palmer the German farce, An Absent Boy, which he secured through Al Neumann last Summer.

The M. B. Curtis Gentleman Joe company closed at the Fifth Avenue Theatre last Tuesday in consequence of the injunction secured by the Aronsons. It is said that the members of the company did not get their salaries and that Mr. Curtis denied all responsibility, having sold his interest in the production to a Mr. Kellam. Suits are pending.

Charles Rohlfs, who has joined the Hanford-Spencer-O'Brien combination, has met with flattering success in important Shakespearean roles. His Brutus in Julius Caesar was pronounced by the Syracuse critics to be a very skilful and intelligent characterization. Mr. Rohlfs assumed the part on extremely short notice.

Three thousand and nineteen words were made out of the letters comprising the title, The Heart of Maryland. Ida Munzer, of Paterson, N. J., was the successful mathematician of the contest and she won her victory over 1,462 competitors. The prize was a proscenium box to the Herald Square Theatre.

The Lotos Comedy Club gave their third performance this season at the Central Opera House on Jan. 18, and produced the comedy entitled Matrimonial 7. The following took part: Fred. Wick, Frank J. Hermes, William G. Utlich, George C. Rubino, George J. Finckh, William E. Burkhardt, Jr., Annie Pfeiffer, Hannah Altz, Elise Kruger, Emma Wick, Nuty Schmid, and Freddie Falk. The last named is young and promising. She is the daughter of the late Paul Falk, who first produced The Golden Branch, and was formerly proprietor of the Volks Garten, where the People's Theatre now stands. The entertainment of the Lotos was a success. The theatre was crowded. The club will give their fourth performance on Washington's Birthday.

Frank E. Long is pirating The Professor's Love Story and In Old Mizzoura in Iowa.

The Anderson Theatre company are pirating The Black Flag, In Old Khntucky, Ole Olson, and other copyrighted plays.

Dr. Max Schiller, formerly manager for Eleanora Duse, has been engaged by Abbey, Schoeffel and Grau as business mauager for Sarah Bernhardt's tour.

The Chinese Theatre, at 5 and 7 Doyer Street, was raided last Sunday night by the police. Chu Fong, of 35 Mott Street, is the proprietor and manager, and he and his company were arrested for violation of the Sunday law.

The Railroad Ticket company will go to the Pacific coast over the Northern Pacific route. The season has been very good up to date, Manager Freeman says.

E. J. Swartz has entirely rewritten the last two acts of his play, Miss Harum Scarum, making it more dramatic. Amy Lee and Frank Doane are very much pleased, as the change gives them greater opportunities in the way of comedy, disguises, etc. Manager Vernon has booked some excellent Eastern time. The season will continue until May 1.

Charles H. Prince, stage-manager of A Bunch of Keys, received a number of very handsome Christmas gifts from different members of the company.

AN EXPERT'S VIEW.

Printers' Ink, Jan. 1.

THE DRAMATIC MIRROR, started in 1878, and edited by Harrison Grey Fiske, is owned and edited by this gentleman. This is something more than a theatrical trade paper and record of dramatic affairs, the aim of the proprietor having been to make his journal attractive and useful to the profession, and, with the aid of special features, to make it profitable reading for outsiders who are interested in the artistic side of the stage. Some time before he took charge of the paper, Mr. Fiske says he had a talk with ex-Mayor A. Oakey Hall, at that time managing editor of the *World*, on the advisability of making the venture. The ex mayor said: "There are only two ways in which you can make a dramatic paper succeed, one is by crawling and the other is by coercing; you have either got to pursue a lickspittle policy, or swing a club."

Mr. Fiske has proved that he can publish a dramatic journal without resorting to either of these rather disagreeable methods. He has made his paper reputable from the start; a theatrical scandal or divorce case of any sort has never been recorded in its columns. It has aimed to reflect the better side of the profession, which had been obscured by the sensationalism of the daily press, which still publishes the sporadic cases of immorality among stage people but never, under a "display head," recounts the quiet domestic relations, the decent lives and kindly deeds of the great bulk of the dramatic profession. Mr. Fiske claims (and I think his claim is correct) that the policy pursued by his journal has resulted in elevating the character of this class of of publications, for, when THE DRAMATIC MIRROR was started, all the dramatic journals were more or less scandalous, whereas, now, a paper of that kind would not be tolerated. Another thing thing Mr. Fiske does (and he found it quite difficult to do at the outset) is to never protect an advertiser from editorial opinion as to anything in which he may be interested.

The current issue of THE MIRROR contains 28 pages. On the first page there are 22 portraits, representing the "Uncle Josh Spruceby company." There are about twenty-five columns of theatrical correspondence. As many as six hundred reports are published in a single issue. Mention is made of every kind of entertainment except the circus, which, though a meritorious form of amusement, is given in a tent, and does not, in Mr. Fiske's opinion, come under the head of theatricals. A page is devoted to an obituary sketch of Dumas, with a portrait of the famous playwright and a picture of him as he appeared in his study. There are several columns of telegraphic news, local news, gathered by THE MIRROR'S reporters, editorial personals and semi-editorial paragraphs, under the head "The Usher." The vaudeville stage has lately received particular attention, because that branch of entertainment is becoming more important than ever before, and decidedly more respectable. Well-known performers are now engaging in this kind of business, which requires a higher grade of talent than formerly.

A striking feature of THE MIRROR is the large amount of literary matter of interest to theatrical people it furnishes its readers. Five years ago it published a series of essays by such writers as Elwyn Barron, Brander Matthews, William Archer (of London), Charles Barnard, Laurence Hutton, "Max O'Rell," Alfred Ayres, A. W. Pinero, George Parsons Lathrop and Henry Arthur Jones. This series of articles ran for several years, many being of a controversial character on subjects with which the writers were particularly familiar. The essays were so much sought for outside of the theatrical profession that they were republished in the form of a quarterly, so that they could be procured by collectors and others.

Some years ago THE MIRROR published, as an experiment, a directory of the theatrical profession. This contained a chronological history of the stage in America and other countries, and gave nearly 5,000 names of professionals, with their respective line of business and permanent address. The publication was not a success financially. It involved an expense of nearly $2,500; there were 1,000 copies sold. But Mr. Fiske did not publish the book solely for the purpose of profit; he desired to do a creditable thing, and, in the instance referred to, did do it. He preserved a handy compendium of the stage similar to the records that are published in Berlin and Paris, but the encouragement was not sufficient to warrant him in continuing the work.

The Christmas number of THE DRAMATIC MIRROR, on the other hand, a feature started about fifteen years ago, has been an increasing success from the start. In bulk this publication is probably larger than any one of its kind in this country. It contains about 100 pages, of about the size of THE MIRROR newspaper, and sells for fifty cents. It is beautifully illustrated and printed on an unusually fine quality of paper.

There is no doubt that THE DRAMATIC MIRROR is an enterprising, well-conducted journal; even its contemporaries admit this, and the class of contributions it draws to its columns proves it to be a publication of high standing. It has been the pioneer and earnest supporter of reforms in the profession. Mr. Fiske is an earnest supporter of the American drama and has long been fighting the pirates in the smaller cities and towns who continually steal the works of American playwrights, producing the plays in a garbled condition, without the consent of the author and never paying him any royalty. He has been a strong advocate of an amendment which such aggrieved persons desire to have made to the copyright law, and which provides such serious penalties for managers and actors who steal an author's play as will put a stop to the custom.

THE MIRROR was particularly active in urging the passage of the bill before the Legislature which gave children the right to appear in all proper entertainments. The bill was passed, but owing to a legal informality—the failure to repeat in the permissive clause the words "to sing and to dance," which had appeared in the preamble—the courts decided, when the law came to be tested by Elbridge T. Gerry, of the S. P. C. C., that the act absolutely prohibited singing and dancing, only permitting acting.

THE MIRROR, some years ago, agitated the question of an Actors' Fund so strongly that practical results followed. Mr. Fiske is now a member of the board of trustees of that Fund. This paper also raised by subscription the money to build the monument that stands on the Actors' plot, Evergreens Cemetery. And, most worthy of mention as being a good deed that should shine particularly bright in this naughty world and selfish age, year before last, when there was real poverty and distress in the humbler ranks of the dramatic profession, THE MIRROR started a subscription list and raised $10,000, which was judiciously distributed in cash, and in other ways, by a committee of the Actors' Fund (who were unable to use their own means for this purpose) and the Actors' Order of Friendship. The distribution covered a period of fourteen weeks.

Born.

FROST.—A daughter to Mr. and Mrs. F. H. Frost, in Kansas City.

Married.

RIGG-PETERS.—E. Gale Rigg and Vetta Peters, at Shelbyville, Ind.

Died.

GUY.—Mrs. George Guy, in Morgantown, West Va., on Jan. 19.

GREGORY.—Mrs. Robert Gregory (Lottie Hough), in New York, on Jan. 17, aged 62.

KNOTT.—Edward Knott, in Hamilton, Ont.

MASON.—At Newcastle, England, on Dec. 29, 1895, Fred Mason, aged 27.

WARE.—At London, England, of heart failure, on Dec. 29, George Ware.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Anderson, Madge
Alter, Lottie
Amber, Mabel
Acklam, Evelyn
Austen, Ramie
Armstrong, Mrs. Sidney
Barr, Emyline
Bateman, Victory
Bageaice, Jeannette
Bates, Mrs. W. E.
Bayliss, Bertha
Burton, Corinne
Boniface, Mrs. George, Sr
Brear, Miss Georgie
Beaute, Daisy
Belle, Lola
Bell, Ida
Barry, Eleanor
Bond, Mrs. F.
Bennett, Miss E.
Backus, Mr. and Mrs. E.
Bidwell, Sylvia B.
Berkell, Mrs. Rose
Bagescirci, Jeannette
Barlow, Emma
Barrington, Rose
Blackmore, Mrs. E. W.
Blythe, Helen
Bond, Mrs. F.
Beaute, Daisy
Bauer, Grace
Baseggu, Miss G.
Bates, Mrs. Fred
Coghlan, Rose
Cushman, Sadie
Clark, Lola
Cavell, Nellie D.
Collier, Lizzie A.
Clarker, Mrs. Adele
Cameron, Josephine
Campbell, Mrs. C. J.
Crabtree, Lotta
Creighton, Mrs.
Clayton, Estelle
Campbell, Clairesse
Converse, Sara C.
Cleveland, Lenore
Clay, Minnie
Corlette, Helen
Fairhurst, Nana
Finlayson, Flora
Forrest, Gail
Fanone, Stella
Forrester, Fannie
Fane, Miss B.
Florence, Alice
Fairbaira, Bessie
Gilmore, Lottie
Gray, Ada
Graves, Jennie
Grey, Miss Jamie
Gale, Frankie C.
Gaylor, Flossie
Hoyt, Mrs. Caroline M.
Handysides, Mrs. Clarence
Honk, Mrs. Snow
Harrison, Miss Benj'y
Hall, Pauline
Hunt, Ella
Hart, Helen
Hernandez, Irene
Henderson, Josie
Hudson, Mabel
Harrison, Alice
Humphreys, Nina B
Hiil, Nellie
Hoeyt, Gertie
Hamilton, Bell
Harned, Virginia
Irwin, May
Johnson, Blanche
Jennings, Laura
Jewell, Clara A.
Johnstone, Mrs. O. B.
Johnson, Sallie
Kean, Bertha
Kitson, Ella
Kent, Dorothy
Karl, Eileen
Kennark, Jennie
Keil, Margie
Kean, Emily
Lane, Mrs. Maud
Larendon, Louise
Lessing, Madge
Lejeune, Nina
Lafount, Carrie
Lawrence, Nellie
Linden, Lilly
Lawrence, Lillian
Le Claire, Miss Adele
Mahr, Marie
Mather, Margaret
Miller, Mrs. Mary S.
Maynard, Meta
Manola, Marion
Norwood, Bessie
Nelson, Olive
Nicol, Loth
Nielson, Nellie
Ogden, Grace
Ouri, Adele P.
O'Brien, Mrs. E.
Owanzini, Miss E.
O'Niell, Mrs. Jno F.
Oldcastle, Miss
Pomeroy, Frances
Pryor, Cora
Page, Dora
Palmer, Minnie
Palmer, Mamie
Rawlston, Miss Zelma
Routt, Cora
Ringquist, Ella
Reed, Viola
Raymond, Joyce
Reilly, Mrs. Clara
Reed, Jane
Rayceta, Lillian
Ryan, Mrs. Thos. J
Raymond, Stella
Rhea, Janet
Sylvester, Annie E.
Sprague, Catherine
Stevenson, Mrs. Chas. A.
Strong, Mrs. F. W.
Sinnet, Lottie
Stannard, Barbara
Simpson, Miss Goldie L.
Swift, Lily
Sheridan, Mrs. Mary
Snyder, Lenore
Saunders, Lucille
Sott, Grayer
Sheridan, Grace
Sterling, Harriet
Somerville, Miss Amelia
Simpson, Cheridah
Shaw, Alice J.
Sanger, Lizzie
Shaldera, Miss Jose
Sigler, Effie D.
Sanford, Louise
Lee, Carrie
Lee, Amy
Loring, Miss L.
Lewis, Maud
Moore, Clara
May Camerون's London Theatre Co.
Miller, Maud
Morella, Myra
Mumford, May
Marion, Florence
Marshall, Telly
Macmillen, Lida
MacDowell, Fanny
Morrison, Rosabel
Mora, Helene
McDowell, E. A.
Miles, Mira
Mar, Helen
Mitchell, Maggie
Martney, Mrs.
Marshall, Mattie A.
Crawford, Addie
Chapman, Edythe
Carter, Mrs. Leslie
Cheire, Adelaide
Cavendish, Mrs. M.
Carmichael, Agnes
Clayton, May
Davenport, Fanny
Davega, Cordie
Du Coe, Miss D.
Doyle, Miss Elsie
D'Arville, Camille
Davidson, Mrs. K. A.
Douglass, Miss H.
Dalton, Stella
Donnette, Miss I.
Evelyn, Miss E.
Earle, Mattie
Earl, Virginia
Farrance, Lulu
Fitzgerald, Cissy
Farrington, Adele

MEN.

Aborn, Milton
Alvary, Max
Adams, J. K.
Arthur, D. V.
Allen, J. Leigh
Aldrich, Charles T.
Anthony, Victor
Agan, Peter
Arnold, Ion
Brant, Dave W.
Brooks, Irving
Brabes, P. H.
Butler, Fay
Bell, Digby
Barry, Nagle
Bell, E. M.
Babcock, Theo
Bratian, John
Battle, Samuel S.
Buchanan, Rob
Bertram and Williard
Batchelor, W. H.
Bonner, Chas.
Bryton, Frederick
Brooker, Harry
Butler, Chas.
Bond, Mr. F.
Burnham, Nicolas
Burton, W. E.
Burton, J. W.
Bodden, Conrad
Burkhardt, Henry
Bowles, George
Calville, James M.
Cuneo, A. E.
Collier, Edmund
Collier, Willie
Carter, Chas. H.
Crandall, Harry
Couldock, C. W.
Crolies, Rich P.
Cushing, Bartley
Cummings, Tony
Constantine, Mr. C.
Connears, N. D.
Cavanagh, P.
Chusty, Wilbur S.
Consadine, Dan A.
Carlton, W. T.
Carroll, Mat
Coit, Jno.
Curtin, E. J.
Carr, Geo.
Chappelle, Chas.
Cooper, J. R.
Chester, H.
Carlin, Will
Christe, W. B.
Carleton, Harry G.
Connelly, Ed J.
Caine, Geo. R.
Campbell, Master Argyle
Crooks, Grant
Craig, Robt. H.
David, Frank
Duff, J. C.
Davies, H. Rees
Downing, Robt.
Dickson, Chas.
D'Arcy, H. A.
Dennis, H. C.
Dumont, Frank
Darley, Brian
Dudley, Fred
Douns, Prof. S. Victor
Dixey, Henry E.
Driscoll, Harry
Dockstader, Lew
Dunne, John W.
Detliv, J. R.
Dickson, A. G.
Dickson, W. F.
Dayer, Thos.
Davidson, Dore H.
Drew, Mr. & Mrs. Sidney
Dec, Mr.
De Lange, Louis
Dempsey, Clifford
Dietz, Harry
Edwards, Wm.
Erle, E. L.
Edmunds, Leslie
Ellinghouse, Alf
Emerson, Billy
Errharte, Mr.
Eddy, Jerome
Freeman, W. W.
Fenton, John
Freeman, Walter
Fechheim, Chas.
Fuller, Wm.
Fields, John
Fielding, W. J.
Florence, Nat
Frear, Fred H.
Farner, Otis
Farley, H. G.
Fettle, Jake A.
Fairfield, H. W.
Fulford, Robert
Fairbanks, Wm.
Fulton, Harry
Forrester & Rice
Gill, Mr. S.
Graves, L.
Graham, Robt. E.
Gerson, Will
Gorman, W. E.
Graham, John
Gossen, John L.
Gibney, Prof. M.
Green, Harry
Gilmaine, G. C.
Gibbs, Henry
Greer, Alex.
Granger, Willis
Glaser, Matt
Gilmore, Paul
Gilmore, R. A.
Gibbs, H. A.
Guther, Thos.
Hurtig and Seamon
Huber, Fred
Harrod, Geo. F.
Hanna, Wm. A.
Hall, J. M.
Herrick, G. Frank
Harley, Jno.
Horne, Danville
Henderson, Adolph
Hadford, Edwin
Houlton, John W.
Herbert, Geo.
Handysides, C. A.
Hampton, Allen A.
Hallton, Geo.
Howe, Walter
Hill, Warren F.
Hayes, Edmund
Hall, A. A.
Hastings, Carl
Hart, Lawrence
Hussigan, Ed
Hereford, W. R.
Henderson, Geo.
Hamel, Louis
Holt, Clarence E.
Hammond, Ed
Heywood, Wm.
Hall, Mills
Haynes, M. P.
Herningway, Jerrold
Hart, H. E.
Hilliard, Morton H.
Hockey, Harry
Hoyt, Chas.
Hare, John
Irvin, Prof. W. J.
Intran, Louis
Ince, John E.
Irving, Will J.
Innes, F. N.
Jackson, Geo.
Jurgensey, Oliver
Joseph, Sam H.
Jones, Francis
Jamison, Frank E.
Kreyer, F. E.
Kirman, J. A.
Kidder, Edw. E.
King, E. C.
King, S. T.
Kyle, Howard
Kevin, Thos.
King, Steve
Keenan, Frank J.
Lamson, Wm.
Layburn, Algernon
Leslie, H. T.
Laurense, V. V.
Lipman, Milton S.
Larkin, Arthur
Lawrence, Arthur
Lawson, Mark
Long, Nick
Lynch, Geo. W.
Leyer, Jas. F.
Lackaye, James
Lothian, Chas. L.
Lacy, Harry
Long, George
Lettingwell, J. S.
Lloyd, Douglas
Myers, Chas.
Meyrick, Harry
Mgr. Pauline Hall Co.
Monroe, Wallace
Morrison, Lester M.
McCabe, James
Maguire, Thos. A.
Morris, Wm.
Meredith, Harry
Murphy, Paddy
Muntz, Frank
Murphy, Wm. H.
Myers, Julian
Moss, Jno.
Mantell, Robt.
Murphy, Jos.
Mgr. Digby Bell co.
Mitchell, D. L.
Moore, G. Foster
McGowan, Thomas
Martin, Tom
Mgr. The World Co.
Murphy, Fitzgerald
Mestayer, W. A.
Magee, G. P.
Miller, S. H.
Mgr. Katie Emmett Co.
Masson, Fred. N.
Mason, J. B.
Miller, Fred
Moore, W. S.
Musin, Ovide
Mason, Lowell
MacFadden, E. E.
Morrissy, John
Marshall, W. H.
Mitchell, Mason
Myers, James T.
Martell, Harry
Mgr. Bennett and Moulton co.
Mgr. Two Johns co.
Mgr. Gussie Johnstone co.
Mgr. Great Syndicate show
Marvin, A. W.
Magnus, Cecil
MacGuire, Major J. A.
Marble, Scott
MacDonald, Frank
McKenon Dram. co.
Muetiell, John
McLean, Geo. C.
Meech, Geo. T.
Neuville, Augustus
Naveatil, Edward
Norton, Wm. D.
Newell, Williard
Nichols, Guy
Norton, —
Newfield, J. P.
Nickward, Frank
Nash, Geo.
Nobles, Milton
Olmstead, Geo. C.
O'Brien, Frank
O'Neill, James
Powers, Fred
Fates, Clare M.
Price, Bob
Philps, H. P.
Pearson, A. Y.
Perlet, Herman
Parks, J. B.
Phillips, E. G.
Plympton, Eben
Pearl, C. C.
Poor, Chas. B.
Powell, Geo.
Paulding, Frederick
Peiper, Ted
Pearce, Alf. C.
Packard, Geo.
Pratt, Lyman M. B.
Powers, James T.
Page, John
Reynolds, Will
Ricci, H. S.
Rankin, McKee
Ryder, Earle
Reddin, J.
Kingarall, Oscar
Reynolds, Harry D.
Roth, Al S.
Russell, Richard F.
Reed, N. D.
Rensselier, Warde
Ryan, Sam
Rieley, Jno. F.
Redmond, Wm.
Rich, W. C.
Kissing, Will S.
Rudolph, W. H.
Kareshde, Geo.
Rohlfs, Chas.
Stone, June
Stockwell, L. R.
Spears, Joseph W.
Sackett, Hubert
Steindorff, Paul
Sullivan, J. T.
Stroh, Fred W.
Stevens, F. W.
Simpson, M. E.
Stone, Ben W.
Solomon, Sidney H.
Sage, Will F.
Schloss, Irwin E.
Strauss, F. N.
Smith, Arthur G.
Swarthout, I. F.
Sphinx Co.
Schwartz, Fred
Salvini, Alex.
Spencer, Alex
Sins of a Night Co.
Stockbridge, Henry
Shattuck, Jake
Smith, Percy E.
Stage Mgr. G. Frohman's Stock Co.
Sells Bros.
Stetson, Walter Scott
Shunk, J. H.
Sampson, Wm.
Sweatman, W. L.
Stevens, E. D.
Scannell, G. P.
Stg. Mgr. Miss Bernhardt co.
Snyder, F. J.
Schilling, Wm. P.
Showalter, C. C.
Struck, Henry
Thopp, Chas.
Thatcher and Johnson
Thylor, H. L.
Travers, W. H.
Travis, Chas.
Tannehill, Frank
Vernon, Carl
Vogel, John W.
Wayne, Edwin
Walters, Jule
Walker, Joseph E.
Wilson, Robt. G.
Wynne, A. Owen
Wilson, A. L.
Williams, H. A.
Wilbur, Mr.
West, Percy
Wright, Empire
Warner, F. E.
Wiltsie, T. T.
Weixelbaum, Karl
West, E.
Weidner, P.
Woods, Walter
Wainwright, Geo. J.
Warde, Frederick
Wilson, E. T.
Whalen, John J.
Williams, F. E.
Walshe, Wm.
Waldrich, Arthur
Wilber, A. R.
Willis, Chas. L.
Wood, N. S.
Wall, Geo. P.

DENVER.

At the Tabor Grand Opera House Henry E. Dixey is presenting The Lottery of Love, and A Night Off. This is the first time that Dixey has played in Denver for several years, and as his last appearance here was in The Seven Ages his clean-cut and delightful comedy portrayal of Adolphus Doubledout has proven a revelation to many who heretofore accustomed to Dixey in burlesque only, were none the less glad to welcome his pronounced success in legitimate comedy. Next week May Irwin, who has always been a warm favorite in Denver, will make her first stellar appearance here in The Widow Jones.

The Broadway is dark this week and will be until week of Feb. 3, when The Defaulter will be the attraction.

At the Orpheum Daniel Sully began his three weeks' engagement at this house in his latest comedy success, A Bachelor's Wives. During his engagement here Mr. Sully will present several of the most popular plays in his repertoire. Next week he will be seen in Daddy Nolan. The Orpheum at popular prices is receiving large patronage.

The Lyceum Theatre, which has been dark some weeks, was reopened by a matinee H, at which several one-act plays were brightly presented by amateurs, while upon the nights of 16-18 a benefit will be tendered the Brightside School for Boys, upon which occasion The Bells will be presented under the direction of Clifford Pembrook and a co. organized by him.

Colonel W. H. Bush, manager of the Broadway Theatre, departed for Europe this week and will spend six weeks abroad.

The Bohemian Club entertained a number of the members of the Corinne Opera Co. Saturday evening. H. Ben Grinnell, Lindsey Morrison, Charles Cameron, Miss Knox and the Nichol Sisters were the guests of honor and they delighted the club with songs and recitations. Half a dozen members of the Corinne and Alvin Joslin cos. were also entertained Thursday, 9, at the banquet of the Altalta Club.

F. E. CARSTARPHEN.

EDWARD M'LOUGHLIN.

Above is a picture of Edward McLoughlin, a young actor of great versatility. He impersonated the Negro in L'Enfant Prodigue with great success with the French company which played here a couple of years ago, and has also played juvenile and character parts with Augustin Daly's company of comedians, receiving very flattering press notices for his work.

During the engagement of Daly's Comedians in Boston the leading man was attacked one night with loss of memory, and Mr. McLoughlin was called upon at the shortest possible notice to play his part, which he did, making a distinct hit.

Mr. McLoughlin has had experience in a wide range of parts with other organizations, and has been equally successful in all. He prefers juvenile roles, and, judging from his past successes in this line, it is safe to say that in the near future he will be one of the best known and most popular of the younger leading men.

TO PLAY THE GLADIATOR ONLY.

The report that Robert Downing intends to close his tour at New Orleans on Saturday next turns out to be erroneous. Manager George Bowles writes to THE MIRROR as follows:

"We are booked up to the middle of May, and we shall fill every date. The rumor probably gained currency through the fact that I have been making some changes in the company in order to improve the cast of The Gladiator, which is the only piece we shall do after our New Orleans engagement.

"All this season The Gladiator has proved the most profitable play in our repertoire, and I have persuaded Mr. Downing to play it exclusively. Several actors who were required for the other plays and are not needed for The Gladiator have received their notices."

Mr. Bowles has engaged Margaret Reid to play Faustina, and he is getting up some special scenery. For next season he is figuring on a new and massive production of The Gladiator, with new scenery, ballets, pageants and arenic contests. Mr. Bowles says that Mr. Downing's business has been splendid.

THE FRAWLEY COMPANY.

The Frawley stock company was recently recalled from its tour in California to fill out four weeks in the Columbia Theatre, San Francisco, where it originally won enthusiastic approval. The company was welcomed back with every demonstration of favor and has played to big business. Mr. Frawley's reception was particularly warm. He is a great favorite in that city. The repertoire of the company for the month included The Lost Paradise, The Senator, The Ensign and Men and Women. At the close of the engagement the tour will be resumed at Portland, Ore.

Walter Bellew, the stage manager, will leave for the East after the 'Frisco engagement on a hunt for new plays. A new leading man and leading woman will also be engaged. The next 'Frisco season opens March 18.

Mr. Frawley's efforts to prevent play piracy on the coast has been very effective. He has squelched many illegal productions, and no pirate dares visit the territory covered by this organization.

WEBER AND FIELDS' ATTRACTIONS.

The Trolley Party, a farce-comedy successfully produced last season, has been secured by Weber and Fields, the well-known vaudeville team. They will shortly send the play on the road, elaborately mounted, introducing the Garnella Brothers, who will be surrounded by a strong company of comedians. Only the best theatres will be played. Other attractions under the control of this enterprising firm are Russell Brothers' Comedians, Weber and Fields' Own company, and The Vaudeville Club. Weber and Fields have their offices at 1162 Broadway.

CLAY M. GREENE'S NEW PLAY.

Clay M. Greene is writing for Maggie Cline a play in which she will star next year. After he had planned out the play and written a goodly portion of it Mr. Green was horrified to find that a story almost identical as regards scenes and characters was being published in *The Century* under the title of "Tom Crogan." "Of course," said the dramatist, "I had to begin all over again."

A NOVEL KIND OF ADVERTISING.

Advertising to keep people away from the theatre is something new in theatricals, yet this was done last Saturday morning by the management of the Castle Square Theatre, in Boston. The Saturday matinee was completely sold out days ahead, therefore, to prevent disappointment, patrons of the theatre were notified through the press that only admission could be had.

A THEATRE BURNED.

The theatre at Red Bank, N. J., was burned last Wednesday night after a performance by the Hands Across the Sea company. Manager Solomon, of this organization, insisted that his scenery and effects should be removed from the theatre after the performance, although the local transfer man demurred, and thus saved his property.

GOSSIP.

The holiday spectacle, Ixion, or The Man of the Wheel, produced at the Tivoli Opera House, San Francisco, on Dec. 23, has proved one of the greatest successes the house has had. The book was re-arranged by John P. Wilson and the music was selected by Adolph Bauer. The entire production was under the direction of George E. Lask, who worked untiringly to make the production a big success.

The twenty weeks' season for which A Modern Mephisto was booked terminated in Brooklyn on Saturday night. Time for next season has been requested in every city visited. If terms can be arranged, a New York production of Mr. Donnelly's comedy will be given in the near future.

Georgie Putnam is resting with her mother at Cleveland, O., being in poor health.

F. J. Birkhurst has left the Alabama company and joined the stock company at Freeman's Theatre, Cincinnati.

The *Home Journal*, which for a long period has been the favorite society journal of New York, will shortly celebrate its half century anniversary. Last week it issued its mid-winter number, containing an authentic Winter resort guide. The *Home Journal* has maintained through all the changes of tone in metropolitan journalism a high character for probity, independence and literary merit.

The removal of Trilby from the Chestnut Street to the Park in Philadelphia caused a drop in receipts. At the Chestnut Street its business was phenomenal, but the Park seems to be doomed as a first-class theatre, as this development indicates.

Lillian Russell, who is playing a fair engagement at the Broad Street Theatre, Philadelphia, will open at Abbey's on Feb. 17 in The Goddess of Truth.

Charles Frohman warned an amateur organization in Winona, Wis., not to produce Charley's Aunt. They took the play to La Crosse and acted it in German. The organization is known as the Winona Amateurs, and the chief offenders are Frank and Frederic Lemme.

John B. Wills writes to THE MIRROR that a company is pirating Two Old Cronies at Portland, Ore. As Mr. Wills' company is the only one authorized to produce this play, and as the Pacific Coast will be included in his tour this season, it will perhaps interest the local managers who are assisting the bogus company to know that they are dealing with pirates.

Prosperity reigns at the American Theatrical Exchange. During the past week two new circuits of paying theatres, comprising twelve cities, were added to the houses represented. Contracts were signed for the routing of ten strong attractions, besides filling special dates and weeks for Minnie Maddern Fiske, The Silver King, Bonnie Scotland, W. H. Powers' Shannon of the Sixth, Henry E. Dixey, Wang, Paradise Alley, Louis James, Charles Yale's attractions and Hoyt's A Milk White Flag.

Edgar Forrest has been engaged by Jacob Litt to create a character part in The War of Wealth. Mr. Forrest formerly played with decided success in My Jack.

Lee Lamar has retired from The Milk White Flag company.

The Old Glory company closed, it is reported, on Jan. 18.

Jacob Litt is in town.

Crane produced The Governor of Kentucky in Baltimore last Saturday at the Lyceum. The play was given without the scenery painted for it in New York.

During a rehearsal at the Pabst Theatre in Milwaukee, a chandelier fell and hit on the head Thomas Pechtel, a well-known German actor. His injuries are pronounced fatal.

Al Hayman told a Mr. Helig, who wishes to build another San Francisco theatre, that he would sell him either the Baldwin or the California. Helig is said to be backed by the Vanderbilt interests, and owns theatres in Seattle, Tacoma and Portland.

The Sheriff has received executions against Canary and Lederer from Oppenheim and Severance, one for $820 in favor of Max Herman and another for $600 in favor of W. J. Davidson. Two suits have also been begun against Canary for $4,000 on behalf of the Gillen Publishing company on Canary's endorsement of various notes.

A FASCINATING POTPOURRI.

St. Paul Pioneer-Press, Dec. 22.

THE NEW YORK DRAMATIC MIRROR has been for years not only the foremost journal devoted to professional doings, but about the only reliable one. It has always shown a progressive, liberal spirit in dealing with questions of dramatic interest. Were there no other proofs of its merits and its enterprise the annual Christmas number, which the editors publish, would supply the deficiency.

There has been a steady improvement in these delightful special numbers, an evidence of progress that the recent Christmas number only serves to emphasize. The Christmas number of THE DRAMATIC MIRROR this year is an artistic treat. From its appropriate and harmonious front cover to the advertisements in the back, it is crowded with tasteful portraits of prominent players and reproductions of scenes of interest to every member of the profession.

It is filled with a series of excellent contributions by members of the profession endowed with literary as well as histrionic talents. The publishers are to be congratulated on the success they have achieved in the concoction of this fascinating potpourri. And we, for one, wish them long life and prosperity.

VAUDEVILLE STAGE

THE KING OF JUGGLERS.

PAUL CINQUEVALLI.

There are jugglers and jugglers. There is the bungling juggler, whose efforts drive the audience to drink in a body. Then there is the half way man, who can do a few simple things well and a great many difficult ones very badly. While he is performing the audience either laughs or yawns, and when he finishes there is a general sigh of relief. There is another class of jugglers whose tricks are marvelous and whose performances give genuine pleasure. To this class Paul Cinquevalli, whose picture appears above, belongs. He is at the head of his class, too, and like all leaders has many imitators. He is kept busy inventing new tricks, as his feats are copied almost as soon as he does them in public.

Cinquevalli is now at Koster and Bial's, where he nightly displays his dexterity to wondering audiences. A MIRROR man had a chat with him before the matinee on Saturday. He has had an eventful career, as this interview will show.

"Where were you born?" asked the man from the MIRROR.

"In Lissa, Poland," replied the juggler, throwing a cigarette into the air and catching it on the end of his nose. "I was sent to school when very young to Berlin. I was much fonder of practising in the gymnasium than studying, and I soon became very expert in every sort of gymnastic work. One time at the close of the school year our gymnastic class gave an exhibition, which was witnessed by a circus man named Cinquevalli. After the performance he spoke to me, and asked me why I didn't join a circus. It did not take much coaxing to induce me to run away from home to join his show. My parents were very much incensed, as they had intended to make a musician of me, but I was so much in love with life on the road that threats had no effect on me, and I did not return home. I took the name of Cinquevalli from my boss."

"You had to work hard in those days, I suppose?"

"Work? I should say so! I used to do wire-walking, flying trapeze, clowning, tumbling, juggling and other things, under different names, and as we used to give a show every hour, or as fast as we could empty and fill the tent, you can see the kind of hustling we used to do. Why, your continuous show is a regular picnic compared to it."

"How did you come to settle on juggling as a profession?"

"Well, I was doing an act on the flying trapeze in Russia one time, and fell to the ground, there being no net. I woke up in the hospital, and stayed there eight months. When I got out, I made up my mind to do something less risky than trapeze work, so I determined to be a juggler and a good one."

"What is the secret of successful juggling?"

"I think one must be born to it, and besides that, practice must be constantly kept up. A good juggler must be an inventor, he must think up new tricks, or he will soon be left in the rear of the procession. I have invented everything I do. The hardest part of my work consists in perfecting new tricks and inventing novelties which will be difficult or impossible for my competitors to reproduce."

"What is your most difficult trick?"

"The one in which I balance two billiard balls on the end of a cue. It took me several months to perfect that trick. I use perfectly round balls, and can do it with billiard balls borrowed from the audience. Very often an extremely difficult trick of that sort does not arouse the enthusiasm of the audience nearly as much as something more showy, which is comparatively easy to accomplish."

"You have traveled a good deal, I suppose?"

"Oh, yes, I have been over a good part of the world. My time is divided between New York, London, and Paris, which gives just change enough to suit me."

The call-boy interrupted the chat here with the announcement that Cinquevalli's turn had come, so the MIRROR man withdrew.

THEATRES AND MUSIC HALLS.

Koster and Bial's.

M. La Roche, a European equilibrist, who is called a spiral ascensionist, heads the list this week. The others are Paul Cinquevalli, juggler; the Craggs, acrobats; the Marlo-Dunham Trio, mid-air horizontal bar experts; Paul Martinetti and his pantomime company in A Terrible Night; Woodward's trained seals and sea lions; Rosie Rendel, transformation dancer; M. Bernito, double-voiced vocalist; and the living pictures.

Keith's Union Square.

This week's excellent bill includes the Johnson Troupe, acrobats on the revolving globes; Giacinta della Rocca, violiniste; Flo Banks and her sister Clarine, Lancashire clog dancers; Bernice Nata, English water queen; the Corty Brothers, horizontal bar comedians; O'Brien and Havel, in The Newsboy's Courtship; Alburtus and Bartram, Indian club jugglers; John Hart and Arthur C. Moreland, in a burnt cork sketch; Ward and Lynch, Irish sketch; Lottie West-Symonds, Irish character vocalist; the Three Rackett Brothers, musical harvesters; Leonzo, juggler; Fox and Ward, comedians, and Stuart, the male Patti.

Tony Pastor's.

Tony Pastor joins the ranks of the continuous show managers this week, and has engaged a splendid lot of people for his all day and evening entertainment. The list includes Pearl Andrews, the great dialect mimic; George P. Murphy and Kitty Kursale, sketch team; Lester and Williams, parody singers; the Evanses, sketch team; Edwin Latell, musical comedian; Estelle Wellington, songs and dances; Ramza and Arno, comic bar act; Josephine Sabel, international chanteuse; Lillie Western, musician; Kitty Mitchell, character songs; Fanny Leslie, contortionist; the Wilsons, wire artists; Scanlon and Welch, Irish sketch, and Tony Pastor. Dutch Justice is presented twice a day.

Proctor's Pleasure Palace.

Another big bill is on this week, which includes Sam Bernard, comedian; Will H. Fox, "Paddewhskie"; Meers Brothers, wire artists; Lizzie B. Raymond, singer; McIntyre and Heath, negro comedians; the Fansons; the Sisters Burt; George Thatcher, comedian; Bonnie Thornton, comedienne; George Lockhart's comic elephants; the Twin Sisters Abbott, singers; Mabel Stillman, "the whistling Patti"; Four Mosers, acrobat jugglers; Elsie Adair, novelty dancer; the Gypsy Trio; Gertrude Mansfield, balladist; Mat Farnum, dancer; the Sisters Sanford, duettists, and the female orchestra.

Hammerstein's Olympia.

A number of new attractions are here this week. Fanny Wentworth, the "Female Grossmith," and Carl Hertz, the illusionist, are the stars. Hertz is assisted by Mlle. D'Alton. The other new comers are the Five Jees, musical pantomimists; Sadi Alfarabi, equilibrist; Virginia Aragon, queen of the high wire; P. Castor Watt, sensational change artist, and Gaspard and Neva, fantasists.

The old features retained are the Leamy Troupe, revolving trapeze artists; the Avolos, triple bar performers; Les Andors, transformation duettists; the Kurachins, perpendicular pole gymnasts; the Donatos, one-legged clowns, and Hewelt's mechanical theatre.

Proctor's.

Pilar Morin and her pantomime company appear in A Japanese Doll. The other performers are Jules Levy, cornetist; Mlle. Frasetty, contortion dancer and eccentric musician; Charles Littlon, strong man on the slack wire; C. W. Littlefield, mimic; Brannan and Daly, parody singers; Pantzer Brothers, head balancers; Sherman and Morrissey in A Jay Circus; Winnie Lee, vocalist; Foreman and West, sketch artists; Crane Brothers, "the Rubes;" the Bostons, eccentric comedians; Major Newell, skate dancer; the Amber Sisters, duettists; Mabel Sisson and Ray Vernon, serio comics; Loring and Leslie, dancers, and the Holbrooks, musical eccentrics.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Nawns, who have established themselves in popular favor by the naturalness of their work, presented a new sketch for the first time on any stage. It is called Taking the Pledge, and proved a good vehicle for the exhibition of their talents. Although it is not quite as funny as their former sketch, they will no doubt work it up until it produces as many laughs as anything they have yet done.

Corty Brothers, horizontal comiques, made their American debut with most pronounced success. They banged themselves about with a recklessness that would make the nerviest knockabout turn green with envy. Their burlesque wrestling match was excruciatingly funny and kept the audience laughing constantly. Press Eldridge was as successful as usual. He sang a song on the Venezuela question and told some smart jokes. The three Brothers Nighton astonished everyone with the wonderful strength of their arms. O'Brien and Havel gave their familiar sketch, The Newsboy's Courtship." The Zalva Trio did their thrilling wire act.

Waterbury Brothers and Kenna did a pleasing musical sketch. Kenna's fun was out of the ordinary run, and he was quite amusing. The Sa Vans did some remarkable equilibristic work. Dryden and Page brought laughter and applause with their funny sketch, Gambler vs. Celt. McNulty Sisters did a clever pedestal clog dance. Lew Randall, an extremely clever dancer, was frequently interrupted by applause.

Murphy and Hall, who are now here, made a pleasant impression by their neat work in a comedy sketch. The Sisters Gonzales sang sweetly. The California Trio were amusing in their Chinese laundry sketch, and Morrissey and Rich were equally successful in their little farce.

TONY PASTOR'S.—Mr. and Mrs. Marsh gave an odd performance. Their sketch is called Age and Youth. They appeared first as an old couple, and sang a song to the air of "Alice, Where Art Thou?" They next impersonated a pair of young Welsh people, and then made another change, appearing as a young husband and wife in evening dress. Their singing seemed to please the audience. The Kodaks gave their acrobatic comedy sketch. The acrobatic part of it was first-class. Miss Kodak proved her strength by supporting her partner's full weight on her shoulders several times. J. C. Harrington told some jokes in brisk fashion, and was applauded for his imitations of different singers. Harland and Rollinson, a musical team, made their American debut with fair success.

Tony Pastor's verse about the Venezuela question brought down the house. Lydia Dreams showed her talking figures, and made the mechanical ones do some new tricks. The Irish sketch by the Donovans was one of the best features of the bill. Josephine Sabel put considerable ginger into her work, and was rewarded with encores. The Ryders were very funny in their comedy, "A Rube Circus."

Last but by no means least, Kitty Mitchell, a bright little comedienne, made an emphatic hit with her songs, which are new and catchy.

HAMMERSTEIN'S OLYMPIA.—Yvette Guilbert finished her enormously successful engagement last Wednesday evening. She had been here four weeks and a half, and the elegant music hall was filled at almost every performance with enthusiastic audiences. She sang several new songs last week, and most of her old successes. The rest of the performance was the same as usual, and included the Leamy Troupe, Mlle. Frasetty, Harry Lamore, the Avolos, Les Andors, the Johnson Troupe, Charles Neilsen Urdohl, the Kurachins, Giacinta Della Rocca, My Fancy, the Donatos, Flo Banks, and Mons. Hewelt.

KOSTER AND BIAL'S.—Rosie Rendel made her New York debut here last week, with success. She is a transformation dancer, and seems to have a thorough knowledge of every school of dancing. She was discovered lying on a couch in a sort of cabinet when the curtain was drawn aside. She began her performance with a short song, and then danced a few graceful steps. She then retired within the cabinet, and emerged in a few momens dressed as a Japanese woman and performed a Japanese dance. This was followed by an American dance, an imitation of a ballet dancer, and a French can-can, all of which were well done. Her costume for the American dance consisted of pink tights, and a close fitting waist, made of a silk American flag.

The Marlo-Dunham Trio gave their thrilling mid-air act on the horizontal bars. Paul Cinquevalli juggled little and big articles with the agility and deftness for which he is famous. The Craggs won well-merited applause for their neat acrobatic work. Josephine Sabel sang some smart songs. M. Bernito sang equally well in two different voices. Paul Martinetti's antics in A Terrible Night convulsed the audience as usual. Woodward's trained seals and sea lions showed great sagacity. The new living pictures closed the performance.

PROCTOR'S.—LeClaire and Leslie, who are among the cleverest and most entertaining sketch teams on the stage, offered a new conceit last week in which Le Clair burlesqued the new woman with her mania for bloomers and bicycles. The sketch, together with Leslie's imitations, was very well received. Mabel Stillman, the whistling Patti, charmed the women with her well-executed solos. Jules Levy played three selections on his gold cornet, winding up with "The Old Folks at Home," played in the same old effective way.

The Mimic Four gave their Trilby burlesque and the sketch of Tenderloin life, winning many laughs. Horan continues to improve in his work. Van Duzer, Brock and Nicholson are as good as ever. Haines and Pettingill did their pool room sketch. Haines, as usual, had a few new gags and twisted the others around, so that they seemed funnier than ever. Sherman and Morrissey's Jay Circus was a side-splitting affair. The Pantzer Brothers balanced gracefully on their heads.

George R. and Lillian Barton did a neat sketch, called Twentieth Century Flirtation, in which Mr. Barton introduced some good, quick jokes. Charles Whalen did some very neat dancing, the Four Westons played on different instruments harmoniously. The marionette show given by Barry and Ella Gray was very clever. Mr. Gray is to be complimented on his clear enunciation.

Charles B. Ward sang some new songs and met with his usual success. Ray Vernon and Clara Raymond shared the soubrette honors. The Two Bostons were amusing in their sketch of English military life. The Wiltons did some clever tricks on the bars. The Sisters Sanford sang some pleasing duets, and Kimma and Ottma juggled and walked on swords.

PROCTOR'S PLEASURE PALACE.—The Twin Sisters Abbott made their first appearance here last week, and were immensely successful. Their sweet voices, which blend exquisitely, were heard to great advantage in the sort of songs which the great majority of the public takes delight in listening to.

Weber and Fields and their company put in another big week, which was the third played by them at the Pleasure Palace this season. The German comedian introduced their pool game sketch which provoked roars of laughter. James F. Hoey was, if possible, more eccentric than usual, and spoke his jokes in seven different voices, instead of six.

Lottie Gilson made some of her pleasant little speeches, and sang two new songs, one of which tells of the love of a New York boy for the daughter of a man named Murphy.

George Lockhart's comedy elephants shared the plaudits of the audience with Marietta and Belloni's trained cockatoos. The Acme Four and the Four Mosers provided fun of entirely different kinds, but equally diverting.

Elsie Adair made a pronounced hit as usual with her new dances with their dazzling limelight effects. The Flying Dillons continued to do their thrilling mid air feats. Gertrude Mansfield sang her songs and her very catchy medley as archly and sweetly as ever. The other performers were Joseph T. Carey, comedian; Loring and Leslie, sketch team; Major Newell, skate dancer; Mabel Sisson, songs and dances; Aranka, Rosstka and Birke, gypsy trio; Lavender and Thomson, sketch artists, and Drummond Staley and Belle Birbeck, the musical blacksmiths.

MARTINETTI'S MISHAP.

One night last week, during the most laughable portion of "A Terrible Night," the pantomime which is now being done by Paul Martinetti and his pantomime company, Mr. Martinetti accidently got a rope twisted around his neck and came very near being strangled before his fellow players noticed his plight, came to his assistance and cut him down. He was badly scared but pluckily finished his performance, and was warmly applauded by the audience.

MUSIC HALL IN CLEVELAND.

The old historic Academy of Music in Cleveland, O., was opened last night as a vaudeville house, under the management of James J. Gannon, an old manager, who ran the Park Pavilion in Cleveland last Summer. The Academy will be conducted as a music hall, with a change of bill each week, introducing the best talent available.

LOIE FULLER COMING OVER.

Loie Fuller, the queen of serpentine dancers, closed a ten week's engagement in London on Saturday night and will shortly start for America. Edward Stevens, her manager, arrived here on Friday last, on the *St. Louis*. He is making arrangements for her appearance in New York. The chances are that she will be seen at Hammerstein's Olympia Music Hall.

ARENA.

The ring barn of the New Great Syndicate Show in Denver presents an animated appearance these days. Six fine new horses (a recent purchase) are being broken for different acts. Mrs. Harry King, formerly Grace Renfrin, will use one of them in a high class manege act. Charles T. Reed is breaking in a four-horse team and one horse to be used in a principal act by his son, Master Francis. Little Louise Boiten, the six-year-old grand-daughter of Manager Renfrin, will drive a pony tandem team.

A BEAUTIFUL VIOLINISTE.

GIACINTA DELLA ROCCA.

This picture gives but a very vague hint of the beauty of Giacinta della Rocca, the gifted young violiniste who has been delighting the audiences at Hammerstein's Olympia Music Hall during the past eight weeks, and who is now at Keith's Union Square Theatre.

Signorita della Rocca has a face such as artists love to paint in portraits of the Madonna. She has wonderfully expressive eyes, and a charmingly modest manner, which captivates and holds an audience from the moment she steps on the stage.

A MIRROR man had a chat with her at her temporary home in this city one day last week. He found her busy practising with her mother, while her father sat in a rocking chair smoking a cigarette. After a cordial greeting from all three the scribe started in asking questions, which were answered by the charming young performer in excellent English, spoken with the most fetching foreign accent imaginable.

She was born about sixteen years ago and made her professional debut when only eight years of age in the city of Posen, Poland, where her father was at that time conducting an orchestra. Since her debut she has been traveling and playing, appearing in all the principal cities of Europe. She stayed in Paris for a long time studying at the Conservatoire under Marsart. When she was in London she took lessons from Sauret.

Her American debut occurred at Hammerstein's Olympia on November 25, 1895, and she succeeded in pleasing large audiences there ever since. She will probably remain in America until Spring, when she and her parents will return to Europe. It is her intention to resume her studies in Paris, complete her musical education and thereafter devote herself entirely to concert work.

She is very fond of travel, and one of her ambitions is to see the North Pole. Of course she is very much delighted with New York, and her reception by the public, and hopes she will be as successful in the other cities. She spoke very nicely of Mr. Hammerstein and the attaches of Olympia, who had treated her with the greatest kindness and courtesy during her engagement at that great temple of amusement.

AN OLD AGENT DEAD.

George Ware, who was the oldest agent in the variety line in London, died in that city on Dec. 29. Mr. Ware was known as "Old Reliable." He was in the army and navy, and when he was discharged entered the music hall field as an entertainer. He wrote a number of songs, including "The Whole Hog or None," which was famous many years ago. He went into the agency business, and brought out many performers of merit, including Marie Lloyd.

BETTINA GERARD IN VAUDEVILLE.

Bettina Gerard, who has been seen in almost every kind of play known to the stage, and in comic opera, will next try her luck in the vaudeville branch of the profession. She will make her debut at Proctor's Pleasure Palace on Feb. 3. Her performance will consist of imitations of Bernhardt, Melba, Guilbert, Chevalier, Irving, and other stage celebrities.

VAUDEVILLE JOTTINGS.

Ellis G. Kerr, secretary for Hi Henry, writes that the minstrel company of that manager is playing to standing room in Eastern Pennsylvania towns.

Sol. Weinthal, who recently gave up the management of the Star Theatre in Hoboken, will have a benefit on Feb. 6.

The European artists whose engagement at Hammerstein's closed on Saturday evening have been gobbled up by Keith and Proctor.

John B. Mason and Marion Manola-Mason will appear at Keith's Union Square next week, in a new comedietta, specially written for them by John J. McNally.

The Sisters Hawthorne are continuing their successful career in London. They will visit several other European cities before they return to America.

John Clarke, who managed the Hoboken Theatre last season, has been engaged to fill the same position at the Star Theatre, Hoboken, under the new lessee, Edward Daly.

Now that we have the Male Patti, the Black Patti and the Whistling Patti on the vaudeville stage we may expect soon to hear from the sand-dancing Guilbert, the Yvette of the high wire, and any number of song and dance "divettes."

Carl Hertz, the conjurer, who is at Hammerstein's Olympia Music Hall, figured very prominently in the Diss De Bar trial a few years ago. He proved that her so-called spiritual manifestations were nothing but sleight-of-hand tricks, and his testimony helped to send her to jail.

The Globe Theatre in Philadelphia is still closed.

Milt G. Scott, one of the former managers of the Globe Theatre, Philadelphia, writes an explanation of his arrest, which was reported in last week's vaudeville letter from Philadelphia. Mr. Scott says that the employe who had him arrested acted very hastily, as there was no inten-

tion of retaining the money which had been left as a guarantee of the faithful performance of certain duties. When the case came up in court the difficulty had been settled, the money had been refunded, and Mr. Scott was discharged. Mr. Scott is no longer connected with the Globe.

It was Amy, not Lettie Muller, who made a hit at Carncross' Theatre in Philadelphia as reported in last week's MIRROR.

Dolly F. Howe Dale has just closed a successful seven weeks' engagement on the Davis Circuit. She was one of the sufferers by the Central Hotel fire in Altoona, Pa., on Jan. 5, losing jewelry, money and clothes to the value of $200.

Grace Milton, a sweet singer who has resigned from the Wang company, has decided to go on the vaudeville stage.

It seems there are two "New Bullies" in the field. May Irwin has just issued a statement to the effect that a song which is now being sold, called "The New Bully," is not the original or correct version sung by her in The Widow Jones.

Ernest Wilson will present his new sketch, The Hungarian Gypsy, when he appears at Keith's Union Square next month. He will show a picture of the gypsy as he is seen in his native land. The songs to be used are new and were imported especially for Mr. Wilson by a prominent member of the Hungarian Literary Society of New York.

Pauline Von Arold, who bears a striking resemblance to Yvette Guilbert, is busy preparing an imitation of the famous French singer.

Mons. La Roche, who made his American debut last night at Koster and Bial's, while encased in a large globe, propels himself over a spiral track forty feet high, returning over the same course.

Frank Hanson and Eugene Mack in female impersonations are doing a servant girl specialty out West. The Russell Brothers are not to have the chambermaid business to themselves after all, it seems.

Pearle Alexander, the clever singing comedienne, who appeared at the Imperial Music Hall, Chicago, last week, received an ovation on Wednesday evening from a number of her club friends, among whom she has become a great favorite.

Hi Henry's Minstrels made a tremendous hit in Philadelphia during a recent engagement. The management has issued a sheet containing fac similes of all the notices received from the leading Philadelphia papers, which is a very effective piece of advertising work.

Pilar Morin's engagement at Proctor's Twenty-third Street Theatre will last two weeks.

"Love Lane," a madrigal, has been published by the Smith Publishing company of Columbus, O. It is by Albert E. Smythe and Ella May Smith, and is quite a pretty song.

Manager C. A. Bradenburgh, of the Ninth and Arch Museum in Philadelphia, celebrated his fifty second birthday on Jan. 13. The employes presented him with a handsome chair upholstered in blue leather.

"This is Something that I'd Like to See" and "Everybody Waltz" are two new comic songs by Willard Girard. They are published by Gerald Simpson and Co., of Saratoga Springs, N. Y.

S. Morris Meek, of Indianapolis, has just published his latest song, "Dorothy, the Only Girl I Love." It is a very sad song, but the music is quite pleasing.

"My Doll's Bigger'n Your Doll" is the title of Charles Floyd McChue's latest song. It is published by Joseph Flanner, of Milwaukee.

F. F. Proctor yesterday contracted for the exclusive appearance of John W. Ransone for the next nine months in this city, the first engagement to begin at the Pleasure Palace next Monday with a revised edition of The Ruler of New York.

M. B. Curtis contemplates entering the vaudevilles, and is now in negotiation with F. F. Proctor.

Josephine Sabel sang last week both at Koster and Bial's and Tony Pastor's.

The Savonas, musical marvels, and the Elliotts, bicyclists, were added to the bill at Hammerstein's Olympia Music Hall on Thursday evening.

L. A. Graff, of Syracuse, has become part owner of Isham's Octoroons.

Mary A. Rodman, manager of Sissiretta Jones, "the Black Patti," has engaged "Dorothy" to act as advance agent for the Black Patti Concert company. "Dorothy" is well known to managers and the press throughout the country as the former manager of La Regaloncita, the child performer.

THE MIRROR'S Philadelphia correspondent reports that the Globe Theatre in that city is again open. The Henry Burlesquers, including Helen Russell, Pierce, Collins, Henshaw and Allen, Frank Moyer, Garey Butler, Hart and Labot, and William Marsh, furnish the entertainment this week.

Howard Kyle and Victory Bateman, well-known performers, have been engaged to play leading parts in the stock company at the Avenue Theatre, Pittsburg, a continuous performance house.

Gus Hill has engaged two champion catch-as-catch-can wrestlers, Ed J. Atherton, of Cuba, N. Y., and Dan McLeod, of San Francisco, Cal., through their backers, Drew and Campbell. They will travel with Hill's Novelties company.

A large audience was present at Hammerstein's Olympia on Sunday evening. The orchestra, under Fritz Scheel, played effectively, and the following soloists appeared: Yvette Violette, Caroline A. Wolfe, Mary L. Brackman, Florence Heine, violinist, and Herr Heil, cornetist, and the Verdi Ladies' Vocal Quartette.

Clara Wieland, who was said to have received a salary in the vaudeville houses of over $150 a week, will play the soubrette part in Gentleman Joe at the Bijou.

THE MIRROR has received a copy of a new comic song called "McCafferty's Feet," by John F. Palmer, author of "The Band Played On." The title page contains a fearful and wonderful picture of the hero and his pedal extremities which are anything but Trilbyesque.

Barr and Evans are meeting with success in their up-to-date sketch.

Andy Hughes will sail for Europe early in June to secure new attractions for next season, for which he has already made contracts.

Kenno and Welch joined the Boston Howard Athenæum company at Dayton, O., last week.

Nellie Burt, of the Burt Sisters, was taken suddenly ill on Sunday, Jan. 12, and was compelled to cancel her engagement for last week with the Vaudeville Club company, of which she is a member. She has resumed work and will soon appear in a sketch with her husband, William F. Gould. The team will be known as Gould and Burt.

Yvette Guilbert witnessed a performance of A Black Sheep at Hoyt's Theatre last Thursday evening, and expressed herself as highly pleased with the performance, and especially with the work of Otis Harlan.

Rosa Gore, of Crimmins and Gore, is indisposed and has been compelled to retire temporarily from the stage. The team will probably resume work in April. They have gone to their home in Detroit.

Ad Sheriff, whistling soloist, and Charles E. Thropp, comedian, formerly of A Fatted Calf company, produced a sketch called The Up To Date Burglars at Harry Davis' Avenue Theatre, Pittsburg, last week. They will put on an entirely new farce-comedy next season.

Eugene Ellsworth has written a new song called "Dainty, Saintly Erica." It is published by Horace R. Basler, of Pittsburg. The title was suggested to Mr. Ellsworth while he was reading Edna Lyall's novel, "We Two," the heroine's name being Erica. The song is dedicated to Caroline Miskel Hoyt, and is being sung in A Contented Woman.

The Metropolitan Three (George Preston, Adele Reno, and W. A. Galpin) joined Harry Williams' Meteors company on Jan. 6, at the Philadelphia Auditorium for the balance of the season.

William J. Halpin writes from Atlanta that Venable Brothers, for whom he managed the Trocadero, in that city, are not responsible for acts engaged for the next four weeks. Sampson, the strong man, has taken the management of the place on his own shoulders.

THE BROOKLYN HOUSES.

Hyde and Behman's.

The bill is headed by Helene Mora, who has returned to the variety stage. The others are Press Eldridge, the Wiltons, Joe Flynn, Nellie Waters, Jack and Rosa Burke, Reno and Reno, the four Cohans, Hogan and Spencer, Mays and Hunter, the Lestrange Sisters, and Caswell and Fisher.

Gaiety.

The Trocadero Vaudevilles, headed by Sandow, are here this week. Among the assistant entertainers are Amman, Mons. O'Gust, the five Jordans, and Kauffman, the bicyclist.

GUILBERT IN BROOKLYN.

Yvette Guilbert and her concert company, under Ted D. Marks' management, appeared at the Brooklyn Academy of Music on Saturday evening. The house was fairly well filled with an audience of extremely respectable Brooklynites, who applauded the divette's efforts very liberally. Of course they did not wax enthusiastic until she sang "Her Golden Hair is Hanging Down Her Back," which was the very last thing on the programme. After she had sung this she was recalled twice. Ted Marks bore the honors of impresarioship in very modest fashion.

TONY PASTOR'S SURPRISE.

The eyes of the other vaudeville managers must have bulged when they read the announcements of Tony Pastor's Theatre in the Sunday papers. The advertisements stated that the prices will be 20 and 30 cents, no higher, and that the show will last from 12:30 to 11 P. M.

These prices are decidedly lower than those charged by the other first-class houses, and the chances are that the genial Tony will reap the benefit in a succession of constantly crowded houses.

FOREIGN NOTES.

Sibyl Arundale is the name of a new mimic who has made a hit in London.

Marie Lloyd has a new song called "Chance Your Luck."

Short plays, with five or six in the cast, are being done at the London music halls.

Captain Henshaw Russell has resigned his position as amusement manager of the Crystal Palace, London.

The Musical Palmers lost £100 worth of costumes in a fire at the Empire, Belfast.

Charley Pastor, who is now in England, calls himself "the Anglo American comedian."

Fred Mason, an English comedian, died on Dec. 29, at Newcastle, where he was filling an engagement in pantomime. He left a widow and four children in very poor circumstances.

Lotie Collins will finish her engagement at the London Palace in February. She has been engaged to appear in a new piece called The New Barmaid. She is said to receive a salary of £100 a week.

John Maltby, of the Alhambra, Sandgate, has just recovered from a very severe illness.

A great many of the English vaudeville performers who are in Johannesburg may be pressed into Her Majesty's service in case the trouble continues in Africa.

George Burgess has been appointed manager of the Royal Music Hall.

Mark Melford will open at the Palace on Easter Monday in his new sketch, "Desperation," which is said to be very funny.

Some friends of the late William Holland, "the people's caterer," are interesting themselves in the raising of a fund for his widow, which, it is hoped, will amount to at least £1,000.

"Rum Foozle-Tum-Te-Tay" is the latest English attempt to duplicate the success of "Ta-Ra-Ra."

Several London comedians are giving imitations of Beerbohm Tree as Svengali.

A London paper finds fault with Florrie West for not dancing, and attributes her neglect of Terpsichore to the fact that she has been in America so long.

Alma Curzon sings a song called "Made in England." The following verse was introduced by her immediately after the Venezuela trouble began to occupy so much space in the newspapers:

At a little game well known as "bluff," the Yankees
think they're grand,
But Cleveland's bluff's in vain against old John Bull's
stronger hand.
The Yanks had better throw it up, they are sure to lose
their "chips,"
For John Bull's bound to "sweep the pool," with his
mighty ironclad ships.
Made in England, made in England,
They may "guess" and "calculate," but they'll find
them up to date,
Made in England, made in England,
The Mistress of the Sea.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The vaudeville houses are still prospering in Chicago, and the outlook is encouraging. Richard Golden made his initial bow at the Olympic and scored a big hit. His monologue was excellent. There was a monster bill, embracing such well-known vaudeville talent as Carroll Johnson, Watson and Hutchins, Mlle. Pianka's lions (formerly of the Hagenbeck show), Crawford Brothers, E. M. Hall, Howard and Emerson, vocalists; Gracey and Burnett, three Albion Brothers, Thomas Hefron, Terry and Elmer, two Graces, Kitty Beck, Captain Hinman and Patsey Kenny, Chris Lane and others.

Hopkins' South Side Theatre: The same big business continues, and Colonel Hopkins' name is a household word. The matinees have become popular with the ladies and children. The past week's show introduced a number of artists whose popularity is unquestioned. The French singers and mimics, Bruet and Riviere, were most entertaining; Stinson and Merton were successful; the Barretts were good; George Fielding, juggler, was skilful; James and Lucy Allison danced gracefully. The others in the bill were the Tybells, Charles Diamond, and Walter J. Fallon. The Paymaster was well acted by the stock co.

Hopkins' West Side Theatre offered Fun Bailey in his familiar play, Chris and Lena, with a number of interpolated specialties by Mr. Baker and members of his co.

Lyceum Theatre and Music Hall. Manager Kromer presented a good co., headed by Severn Bennett. His work was very clever. The other attractions were Kherns and Cole, German comedy artists; Ida Russell, character changes; Jessie Leon, queen of the guitar; Flora Mitchell, singer; Charles and Alice Clark, duet and Edwards, comedy musical act; the Barrys, gymnasts, concluding with Charles Clark's comedy, A Fake Letter, in which the members of the co. took part.

William B. Smith's Casino. The new management seems to be gaining with the new venture, and the business is growing better with every opening. The artists are all booked by Walter J. Plummer, and this is a sure indication of a good show. Among those who contributed in a very pleasing manner were: Bennett Lassard and Van Del, Tyrone and Bratton, Fred West, Frye and Le Maire, Addie Marden, the Mayers, Cassey and Le Claire, Nina Grenville, Teed and Ford, Chris Green, Devanney and Kay, Tony Vernon and Master Edwards and Kid Wilson.

Sam T. Jack's Opera House. The same co. that held the boards the week previous was retained, and as an extra attraction (the English Vesta contest) Marie Stewart was engaged, and made quite a hit in her imitations. Banks Winter, Harry Armstrong and Winfield Blake made hits.

Imperial Music Hall. Manager Lott engaged both operatic and vaudeville people. The opera co. presented The Black Hussar, with Marie Bell as the prima donna. It was a very good performance. The vaudeville acts were given by Pearl Alexander, Lizzie Chester, Annetta Gordon, Adele Sarch, Ida Howell, Dave Marion, Mons. De Pelley and wife, Cavendish, May Estelle Belmont and S. Miyakino's Royal Japanese troupe.

Orpheus. A good vaudeville co. appeared in an interesting series of acts that pleased immensely. The dancing wonder, Venita, Bruce Norris, Kennedy Brothers, Helen Magnusson, Rose Mitchell, J. W. Earley, Milla Bella, George Emery, and Brothers Lo-an were the entertainers.

Park Theatre. The following artists were received with hearty encores: Sisters Mendoza, Charles and William Pattellas, Phoenix Vanoetta, Schades and Hall, Charles O. Seamon, the Langdons, Nina Bryant, character changes, Lola Herwood, Mr. and Mrs. Nick Kumins, Pauline La Petre, a new series of living pictures, and a musical finale entitled Cabin and Can, in which the members of the co. took part.

Kuchman's Opera Pavilion. Vaudeville and burlesque made up the programme. C. A. Bonner is now the manager of this place.

Arthur J. Lamb, the bright young writer, had a well deserved benefit at the Orpheus last week that was generously attended.

Binns and Binns, the expert musical comedians who were last here with Tony Pastor's co., were in the bill at the Chicago Opera House. Their novelty sleigh bell suits earned them many encores.

Pete Cavanaugh has arrived in advance of Harry Morris' Entertainers, which will be the next attraction at the Lyceum. The favorites, Smith and Cook, are with this co.

One of Weber and Fields' co.'s will soon appear at the Academy of Music in a comedy vaudeville piece.

HARRY LEWIS.

WASHINGTON, D. C.—John W. Ransone's engagements were a pronounced success at Kernan's Lyceum last week. The theatre was crowded nightly, and the managers have been the largest in the history of the house. The co. is a strong one and comprises most of the above colored talent in the profession. They excel as singers, and the concluding number of the programme, Thirty Minutes Around the Operas, which included scenes rendered from Cavalleria Rusticana, Il Trovatore, Bohemian Girl, Red Hussar, Fatinitza and Fatinitza burlesqued by Madame Flower, Fred I. Piper as the tenor buffoone, the Hyer Sisters, Mabie Vickers and others, was so strong that numerous encores were demanded. The Blackville Derby, an amusing sketch, and the performance introduced Mr. and Mrs. Tom Lewis, the Mallory Brothers, Billy Johnson and Lottie Brown, Shorty May and Edward Foster in quite a very pleasing character.

JOHN C. WARNER.

PITTSBURG, PA.—The new stock company inaugurated by Manager Davis for the Avenue Theatre made its initial bow at that house to-day, and it is one of the strongest cos. now playing at any of the popular priced theatres. Victory Bateman and Howard Kyle are specially featured in the cast. Mr. Kyle was last here during the past week in support of Modjeska, the co. produced Sweethearts to-day. The play is full of excellent material, including the characters Tom Dolen and Lenhart, Crawford Stephens, Francis Carlyle, Thomas E. Glynn, Casey and Leclair, Rita Durand, Clem Bolish and Albert Nash.

Rice Hill's English Folly co. opened to-night at the Academy of Music to large attendance. The co. is a strong one and made a hit. Next week John W. Isham's Octoroons.

EDWARD J. DONNELLY.

CLEVELAND, O.—At the Star Theatre Reilly and Woods big co. entertained good houses last week. The Fremonts, Billy Eldridge, the Sisters Lane, Rice and Kings, triple bar performers, Dixon, Bowers and Dixon and Evans and Vidocq are all worthy of mention. Pat Reilly, the Irish comedian, pleased everyone. Madge Ellis won much applause by her songs, which are rendered in her own inimitable way. The National Trio, Bryan, Forrester and Moulton, who are Clevelanders, were accorded a hearty welcome and sang some fine songs of their own composition.

The Boston Howard Athenæum Star Specialty co. is at the Star Theatre. John E. Drew, Annie Hart, Mlle. Madeline Rose, Ralph and Susie Levino, Meyer Cohen, Prof. C. F. Wormwood, Andy Hughes, Pearl Inman, Lizzie Mulvey, Patrick McBride, Harry Walton, Irene Morton, Kenno and Welsh are in the co.

Harry Morris' Entertainers follow the Boston Howard Athenæum at the Star.

Meyer Cohen, the California descriptive vocalist, with the Boston Howard Athenæum co., makes his first appearance in this section of the country at the Star Theatre.

Andy Hughes will leave for Europe early in June to secure new attractions for which he has already contracted.

John E. Drew joined the Boston Howard Athenæum co. at Dayton, O. Mr. Drew is a brother of Manager Frank M. Drew of the Star Theatre.

WILLIAM CRANSTON.

BOSTON, MASS.—Fannie Everett and all the other pretty girls of the City Club are at the Howard this week. A Tempting Town and In Gay Paree are the two burlesques.

Among the special features are living pictures, high wire and trapeze acts by the celebrated Zalva trio. In the Howard's own olio are the Tanakas, Arnold Sisters, Florence Zeller, and others.

Kate Dallas in the perennial Hazel Kirke is at the Grand Museum this week. In the olio are the musical Bayens, the Dolores Sisters, the Hamiltons, Sadie Fox, Roy Hale, Al Lubin, Hun and Briscoe and Frank Hawley.

The French Folly co. is at the Palace this week, giving two burlesques, led by Pearl Bradburn. The olio introduces Tom Ripley, George B. Scanlan and Pearl Stevens, Master George Murphy, Jr., Ward and Bradburn, Carlin and Clark, and the three Herbert Brothers, acrobats.

The New Night Owls are at the Lyceum this week. In the co. appear Florence Miller, May Clark, Van Green, Mabel Hamilton, Maud Ellison, Blanche Walworth, Rosie May, the sisters Carleton, Tina Tower, May Blanchard, Ray Wilson, Minnie Henshaw, Sabaret, Gordon and Link, and Lew H. Carroll.

In the olio at Austin and Stone's this week are the Brazilian Family, the McCarthys, Clark and Williams, the two Kedaks, Metcalfe and Emmett Williams and Payton, Ida Siddons, the Dolores Sisters, Bates, Stellar and Raymond, May Wentworth, Edward and Louise Lowett, Lurie and Valto, Billy Burke, the Renzini Brothers, and Charles H. Dean.

Jack Mason and Marion Manola remain another week at Keith's, and so do the Vaidis Sisters, whose act is more sensational than ever. Others in the bill are the French ventriloquist, comedian and mimic, M. Segomer, who was prevented from appearing in last week's bill by illness, the Sa Vans, and Harry Lemars.

JAMES HARRIS.

SAN FRANCISCO, CAL.—A bill of unusual merit is drawing crowds to the Orpheum this week. Mason

and Healy, two very amusing comedians, are the stars. Ducrow and Bush, sensational aerialists, are also very well received. Frank Moran continues. De Bolien Brothers, acrobats; Bernard Dyllyn, Newell and Shevelle, Clifford and Huth, the Manhattan Comedy Four, and Caron and Herbert furnish and rest of the bill. Gilmore and Leonard, Irish sketch artists, and William Roberts, equilibrist, make their first appearance next week.

People's Palace has an exceptionally strong bill this week, hence large patronage.

Ethel Brandon is about to go on the variety stage.

A. P. TAYLOR, Jr.

JERSEY CITY, N. J.—Manager Dinkins offered the following bill at the Bon Ton Theatre 13-18: Brothers Dunstan, musical and acrobatic clowns; Bradley, Burk and Beam, in a funny spectacular act; Mike Leonard and Harrison J. Wolf, in a bag punching and gentlemanly sparring act; William F. Raye and Ada Henry, sketch; Layman, the man with a thousand faces; the Dunbars, trapezists; Professor Martyne, ventriloquist; Hyde and Leslie, sketch; Jeannette Lilford, song and dance; Bryant and Cleaver, duettists; Harry Moore, tenor soloist; McCloud and Melville, harp song and dance, and Maggie West, serio-comic. Business continues good.

Redmund A. Flynn, two doors above the Academy of Music, has THE MIRROR now on file. He receives it every Tuesday at 12 noon.

WALTER C. SMITH.

PROVIDENCE, R. I.—Westminster Theatre: The Night Owls Burlesque co. enjoyed an excellent week's business at this theatre 13-18, the audiences being unusually large. The co. was headed by Florence Miller and included Lew Carroll, Sam Collins, Gordon and Lick, Blanche Walsworth, Mabel Hazelton, May Clark, Van Osten and Saharet; programme excellent. Zero plays a return engagement 20-25.

H. C. RIPLEY.

CINCINNATI, O.—People's. Flynn and Sheridan's City Sports week of 12-18. The co. drew well throughout its engagement, and is composed of the Four Nelson Sisters, the Sheridans, Mack and Flynn, Smith and Champion, Waller and Waller, Gertie Collins, Wren and Dailey, Lillian Lancaster and a grand ballet. The burlesques were Murphy's Reception and A Hot Night.

Freeman's had the Rentz-Santley troupe 12-18.

William F. Buck, the owner of Buck's Hotel on Bremen Street, died early in the week. He was well-known to vaudeville artists all over the country.

WILLIAM SAMPSON.

PHILADELPHIA, PA.—Weber and Field's Own co. is a splendid card at Gilmore's Auditorium this week. Lottie Gilson, Billy Emerson, James F. Hoey, Acme Four, Marietta and Billoni and their wonderful trained cockatoos, Lavender and Thompson, Drummond Staley and Belle Birbeck, and Weber and Field furnish an interesting programme to good patronage. Hyde's Comedians week of 27.

At the Lyceum Theatre, John W. Isham's Octoroons are the big cards to immense patronage, giving two shows daily. Madame Flower, Fred J. Piper, Hyer Sisters, Mr. and Mrs. Tom McIntosh, Mattie Vickers, Mallory Brothers, Tom Brown, Johnson and May and their original burlesque, The Blackville Derby, are the main features of this strong and very popular organization.

Sam Lockhart's elephants are in their second week at the Bijou Theatre playing to the capacity of the house and have created a genuine sensation. The other features are the three Nighton Brothers, Spanish gymnasts; Golden, Chalfont and Golden, comedy trio; Quaker City Quartette, Montague and West, Baldwin and Daly, Howard and Bland, Cornalla Brothers, acrobats; the Harbecks, wire walking; the La Vines, comedy sketch; Castellat and Hall, in new specialties.

The Early Birds Specialty co. are at the Kensington Theatre.

The employes of the Lyceum Theatre give their annual Ball at Maennerchor Hall, Feb. 6.

Mlle. Morello's troupe of educated spaniels is this week a pleasing attraction at Carncross' Opera House.

S. FRONHEIGER.

PITTSFIELD, MASS.—Wonderland Musee and Family Theatre (Arthur E. Seymour, manager): Week of 13-18 appeared the following: Eddie Evans, club swinger; Irwin T. Bush, comedian and vocalist; Moreland and Thompson, society sketches; Campbell and Beard, musical specialties; large and well-pleased audiences.

JOHNSTOWN, PA.—Eden Musee (H. B. Cohn, manager): At this popular house this week Professor Mohn's dog circus and the Cosmopolitan Vaudeville co. furnishes a performance above the average. The bagpipe playing and dancing of Watson and Earle and the ventriloquial work of Miss Ella Morris were features. Large and well-satisfied audiences.

KALAMAZOO, MICH.—Grand Opera House (Victor Lee, manager): This house opened under new management 13 and will have change of bill twice each week. For 13-15 they present the Le Paige sisters, Wade, Hastings and Williams, George C. Davis, Professor De Vere and Marie Devergnie.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): Sattlar's Burlesque co. made its first appearance here 13, and was a disappointment. The principal features were living pictures. The best of the co. were Major and Violet Gleason, Shefler and Blakely, and Lamont and Love. The London Gaiety Girls 20.

ROCHESTER, N. Y.—Cook Opera House (T. G. Scott, manager): Gilmore and Boshell, eccentrics; Beline Ramsey, vocalist; Basco and Roberts, gymnasts; Alice Raymond, cornet soloist; the Carles, musical team, and Larry Tooley and Frank Hall, comedians, all played so well that they received repeated recalls.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli, manager): A great bill, headed by Bonnie Thornton, is filling the house to suffocation, and Manager Poli smiles continuously. Others on the programme are the Smith Brothers, McMahon and King, George Graham, Arnim and Wagner, Juno Salmo, Namedo Brothers, Flynn and Walker, and the Valdares. Next week, Hilda Thomas, followed by Maggie Cline.

EASTON, PA.—New Palace Theatre (Miles and Graham, managers): The bill this week includes Richie and Richie, Brown Brothers, the Thorntons, Major A. J. McGuire, Belle Thornton, Gussie De Forrest, and the Petching Brothers. The managers have increased the seating capacity of the house and added new scenery. They report business as improving.

NIAGARA FALLS, N. Y.—Music Hall (Tierney and Maloney, managers): Week of 13 the Dempseys, John F. Sully, May O'Dell, Barita Carr; first-class; light business.

LOS ANGELES, CAL.—Orpheum (Joseph Petrichs, manager): Vaudeville still retains its hold and a straight bill drew well week ending 12. Photte Pinand Troupe and Anderson Sisters being very popular. Professor Romandy's violin solos are a feature. New faces 13: M. De Bissell, Newell and Shevette and Gilbert and Goldie.

STEUBENVILLE, O.—London Theatre (Frank J. Watson, manager): The following bill was presented week of 13: Fred Miller and Bertha May in a comedietta, Frank Hanson and Eugene Mack, the female impersonators; and Ben Van Dyke and Fred Powers in a musical act. Business good.

ST. PAUL, MINN.—Olympic Theatre (Sam Yager and Co., proprietors): Week of 13 the co. presented a farce-comedy, Married in the Dark, and a good olio, opening to fair business. The entertainers were: Little Pinkey Mullelly, child artist; Ella Carlington, Sam Mayfield, George E. Gardner, Burt Vernum, Ora Mullelly, Charles Ledegar, Moncesto, and Carter. At the Bodega Concert Pavilion (C. H. Barr, proprietor): Week of 13 the co. presented a travesty and a good olio opening to fair business. The entertainers were: Lottie Evans, Verona Carroll, Lillian Marsh, Edwin Joice and Pete Smith.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The repertoires, which are composed of first-class artists, have given general satisfaction artistically and financially 13-18; Sam Devere's co. 20-25; The South Before the War 27-Feb. 1.

LYNN, MASS.—Music Hall (Dodge and Hemens, managers): In Old Tennessee, a musical comedy, closed to good business 15. Ernest Hogan, a capital delineator of negro character, calls for special mention, while The Abolition Club and the Shattuck Quartette were liberally applauded throughout. Miaco's City Club return engagement 16-18.

TOLEDO, O.—People's Theatre (S. W. Brady, manager): The Washburn Sisters gave a very good performance to increasing business 13-15.—Auditorium (Frank Burt, manager): Manager Burt made a new departure week closing 18. He introduced the farce-comedy, A Race for a Wife, which was played by a strong co. including Mr. Burt and his wife. There were also specialties by Professor He man's Equine Paradox, Mlle. Allina, dancer, Nellie Sherman, song and dance.

HOBOKEN, N. J.—Star Theatre (F. Edward Daly, manager): The Boston Novelty co. did a good business 13-18. The co. comprises Pearl Raymond, Murphy and Hunter, Colby and De Witt, Doly and Daly, Kennedy and Stewart, Mabel Stanley, Worth and Marshall, Charles and Edwards, Maude Harvey, and Allen and West. The Mimic Four Vaudevilles follow.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Week of 13 Boston Novelty co., including Carr and Tourjee, musical team; the Maginleys, aerial artists; Gussie Hart soubrette; the Hewlettes, Fun on a Clothes Line; Harry Price, Dutch comedian, and the McCartys, parody singers.

ONEONTA, N. Y.—Metropolitan Theatre (W. D. Fitzgerald, manager): E. M. Day, hypnotist, week of 20; Manhattan Vaudevilles 27; Raymon Moore in Tuxedo Feb. 3; White Crook 7.

DATES AHEAD.

[*Received too late for classification.*]

CLAY CLEMENT (Joseph Adelman, mgr.): Fort Wayne, Ind., Feb. 5, Kalamazoo, Mich., 6, South Bend, Ind., 7.

CONROY AND FOX (William L. Mally, mgr.): Paris, Ky., Jan. 21, Winchester 22, Lexington 23, Mt. Sterling 24, Portsmouth, O., 25.

DERBY WINNER: Portsmouth, Va., Jan. 21, Lynchburg 23, Norfolk 24, 25.

HASTY BROTHERS (A Wild Goose Chase; William McGowen, mgr.): Paducah, Ky., Jan. 24, Metropolis, Ill., 25, Fulton, Ky., 27.

HENDERSON'S COMEDY (W. F. Henderson, mgr.): Pittsburg, Pa., Jan. 20-25, Johnstown 27-Feb. 1.

HENRY E. DIXEY: Kearney, Neb., Jan. 21, Hastings 22, Grand Island 23, Lincoln 24, Atchison, Kans., 25, Chicago, Ill., 27-Feb. 1.

JUNE AGNOTT (Clifton and Middletown, mgrs.): Corry, Pa., Jan. 20-25, Olean, N. Y., 27-Feb. 1.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Sacramento, Cal., Jan. 30-Feb. 1, Vallejo 3, Napa 4.

MABEL PAIGE (Dora Paige, mgr.): Columbus, Ga., Jan. 20-25, Rome 27-Feb. 1.

OUTCASTS OF A GREAT CITY (Daniel A. Kelly, mgr.): Fall River, Mass., Jan. 23-25, New Bedford 27, Bristol, R. I., 28, Franklin, Mass., 29.

HARRY WILLIAMS' OWN: Chicago, Ill., Jan. 19-Feb. 1.

MATTERS OF FACT.

Lottie Williams, owing to the closing of Old Glory, is at liberty.

Shannon of the Sixth, which was written by Edward E. Kidder for W. H. Power, will have a route booked by the American Theatrical Exchange, consisting of thirty-five weeks in consecutive week stands in the best cities. This entire route is now being closed rapidly.

L. P. Hicks has just closed with J. K. Emmett, and returned to town. He is an excellent character actor and should find engagements.

Mary A. Rodman is the only person having the right to sign contracts for the Black Patti's tour. The Black Patti Concert company will soon make a Southern tour taking in all the principal cities. Miss Rodman may be addressed care of this office.

The Germania Theatre, St. Louis, Mo., excellently located and one of the prettiest theatres in the West, may be rented for a term of years by responsible parties, who should address Charles F. Orthwein, Laclede Building, St. Louis, for particulars.

Mabel Eaton is in this city and at liberty for the balance of this season, and also for next year. She will negotiate for a Summer production of As You Like It also. It will be remembered that this actress made a great success as Rosalind in the World's Fair production.

William Farnum is in town and may be engaged for the balance of the season.

Open time may be had of Manager G. E. Lothrop, of Boston, for his Portland, Me., theatre. Tony Smith, of 154 Fourth Avenue, is his New York representative.

Evelyn Jordan has made quite a hit in A Thoroughbred.

The L. Goldsmith, Jr., trunks continue to meet with much favor among professionals, while his make-up box is the most popular in use.

William Simpson's, 91 Park Row, is the oldest established money lending office in New York. He will extend loans to any amount on personal property.

W. J. Deming has just closed his third season as light comedian with Lincoln J. Carter's Tornado company, and is now open for engagements.

The Bell toilet preparation made by the W. B. Bell Co., of Chicago, Ill., which are advertised elsewhere, receive the endorsement of professionals using them.

Harry Davenport, who scored the hit of the season in Philadelphia by his clever work with the Girard Avenue Theatre stock company, is open to offers for next season.

Florence Ashbrooke joined the Conroy and Fox company at Nashville, Tenn., last week. Helen Du Carte is also a new acquisition to that organization.

Manager James B. Camp has still a few weeks open for the balance of this season at the Grand Opera House, Louisville, Ky. As good attractions have always played to big business, he will book none but the best.

"Manager," care this office wants party with $500 to invest in sensational lecturer.

Furnished rooms may be had at 133 West Forty-third Street.

E. Heermann, the costumer, has acquired larger and more commodious quarters, owing to the increase of business. He will move into his new quarters, 1566 Broadway, Feb. 1.

Vernona Jarbeau, having resigned from The Passing Show company, invites offers for the balance of this and next season.

"Sure Thing," care this office, wants a hustler with $500 to buy interest in a theatrical enterprise of whose money-making qualities he is very sanguine.

"Nobody Wants to Play With Me," the popular song by Thomas M. Bowers, is a great hit everywhere. It has been added to the repertoire of many singers. The Thomas M. Bowers Music Company, of Houston, Tex., have published this song.

The Blizzard, a new comic novelty, a travesty of opera, burlesque and comedy, will be presented to the public early next season by C. E. Hellertz and Company. The company will comprise twenty people. An interesting plot is said to run through the play, for which special scenic and mechanical effects have been provided. The attraction is now being booked for next season in first-class houses by Manager C. E. Hellertz.

Arthur Dunn still continues a big hit with Rice's Excelsior, Jr., at the Olympia by his clever and original work.

Edgar Forrest has been engaged to create a character part in The War of Wealth.

James Jay Brady, the well-known manager and advance agent, invites offers for the balance of the season.

J. Aldrich Libbey sang at the Holy Cross Lyceum Concert at the Lenox Lyceum on January 9 with marked success. He sang "Mollie's the Girl for Me," and "The Red, White and Blue with the Green."

Elliott Paget writes to THE MIRROR that she rejoined Robert Hilliard because the tour had been changed from one-night stands to large cities where her work was known.

John Stewart Stevenson, a brother of Charles A. Stevenson, Kate Claxton's husband, died suddenly last Wednesday in his apartment at 222 East Eleventh Street. His death was supposed to have been caused by apoplexy. His age was fifty-four.

AN OLD ACTORS' COLONY.

A Snug Retreat in the Shadow of the Metropolis Where Many Histrions Have Lived and Died—The Survivors, And How They Pass Their Days.

When an actor leaves the stage he at once ceases to be an object of popular interest. As long as he is illuminated by the footlights, their glamor seems almost to incarnate him, he is not a mortal of common clay, there is something god-like in his facile, adaptive nature. But alas! when an actor shuts the stage door behind him for good and all, he leaves Olympus at the same time. He becomes one of the human herd. He is no longer mystic and fascinating.

Few actors ever care to descend from the Olympus of public adoration. They prefer to "lag superfluous" and strut and fret their brief hour to its last supreme moment rather than become of the commonplace world of toilers and nonentities.

But there are always a wise few who even in tasting the sweets of success foresee the days of obscurity and neglect. The theatregoing public, as many of its favorites have found with pain and humiliation, is a fickle monster, it sets up an idol one day to supplant it the next by a newer one. So the wise few, like the ant in the fable, lay by carefully some of their Summertime savings and when the Winter sweeps down upon them, bleak and chilling, they are safe from its ravages.

At Port Morris, just within the shadow of New York, is the remnant of a well-known colony of actors. It is located at the extreme east end of 138th Street, within a short distance of Long Island Sound. Here many actors have lived and died and here are to be found a few surviving pioneers of the colony.

Accompanied by an artist, a MIRROR representative paid the place a visit and found it aromatic with stage reminiscence. It was like a page out of the past.

The Pioneer of the Colony.

The pioneer of the colony is Milnes Levick, who lives at his famous Wilton Cottage. On the thirtieth day of this month he will be seventy one years old. One would scarcely believe this to look at him. His hair has few streaks of silver, his gait is firm and strong, his eye is clear, and he speaks with the vigor and ardor of a youth of twenty. Milnes has passed almost his entire theatrical life of over fifty years in the portrayal of Shakespearean characters. His Mercutio has never been surpassed, and his Julius Caesar was one of the individual triumphs of the Booth's Theatre revival of the play.

"Thirty years ago," said Mr. Levick, "I came here to Port Morris and founded this colony. At that time I was a bit weary of the vicissitudes of theatrical life, and I was glad to settle here in this out-of-the way spot. It was decidedly out-of-the-way thirty years ago. The horse cars only ran to Eighty-sixth Street, and the place then was as wild as a desert, barring the solitary road that continued from the street. I had the notion of starting a sort of lone inn *à la* Jonathan Bradford. So I built the Wilton Cottage on the plan of an English tavern with barns and out-houses. The place became in time a resort for actors. Some of them formed the scheme of an actor's colony. The owner of the land was consulted and he made easy terms for those who cared to settle here. He took a cash payment of ten per cent. and arranged for the rest in installments. All of the actors were ready with the cash settlement, but most of them were slow about the monthly payments. Some of them discovered after a while that rural life was not so very charming after all. Imagine riding on the horse cars from Laura Keene's Theatre after a performance up to Eighty-sixth Street and then walking five or six miles! Naturally the majority of the crowd sickened of this and, what with the loneliness and barrenness of the place, they straggled away one by one. A few of us stuck to it, however. Edward Eddy, the tragedian, Mark Smith, senior, J. W. Barnett, who was Laura Keene's stage manager, Henry J. Daly, Laura Keene's leading juvenile, Henry W. Marston, the Bowery Theatre comedian, and myself—we were the faithful few, and after our stage work was over, we were glad to settle here for good and all.

"My tavern-keeping project did not last long. An actor can never be weaned from his one real love, the stage. Fechter, who had just come to this country, needed a leading man and some one referred him to me. He came and dug me out of my retreat to play King Claudius to his Hamlet. And I went back to the boards again, where I stuck till three years ago. My last appearance was in Boston with Minna Gale in Romeo and Juliet."

"Mercutio was your favorite part, was it not?" asked the interviewer.

"Yes," said Milnes, his eyes gleaming, "it was my best part, too. I have played in Shakespeare almost all my life and acted all the important parts. Mercutio seemed to appeal to me peculiarly. They said I gave him a humanity that no one else had done before. I enjoyed quizzing Romeo as if he had been an actual friend of my every-day life."

"Do you regard the Queen Mab speech as an interpolation of Shakespeare's to give the actor

MR. LEVICK'S RESIDENCE.

of Elizabethan days a chance for an effective speech?"

"No," said Milnes, "the Queen Mab speech grows aptly out of the preceding conversation. To be sure, as most actors speak it, it sounds somewhat irrelevant. When I played Mercutio I tried to lead up to it plausibly.

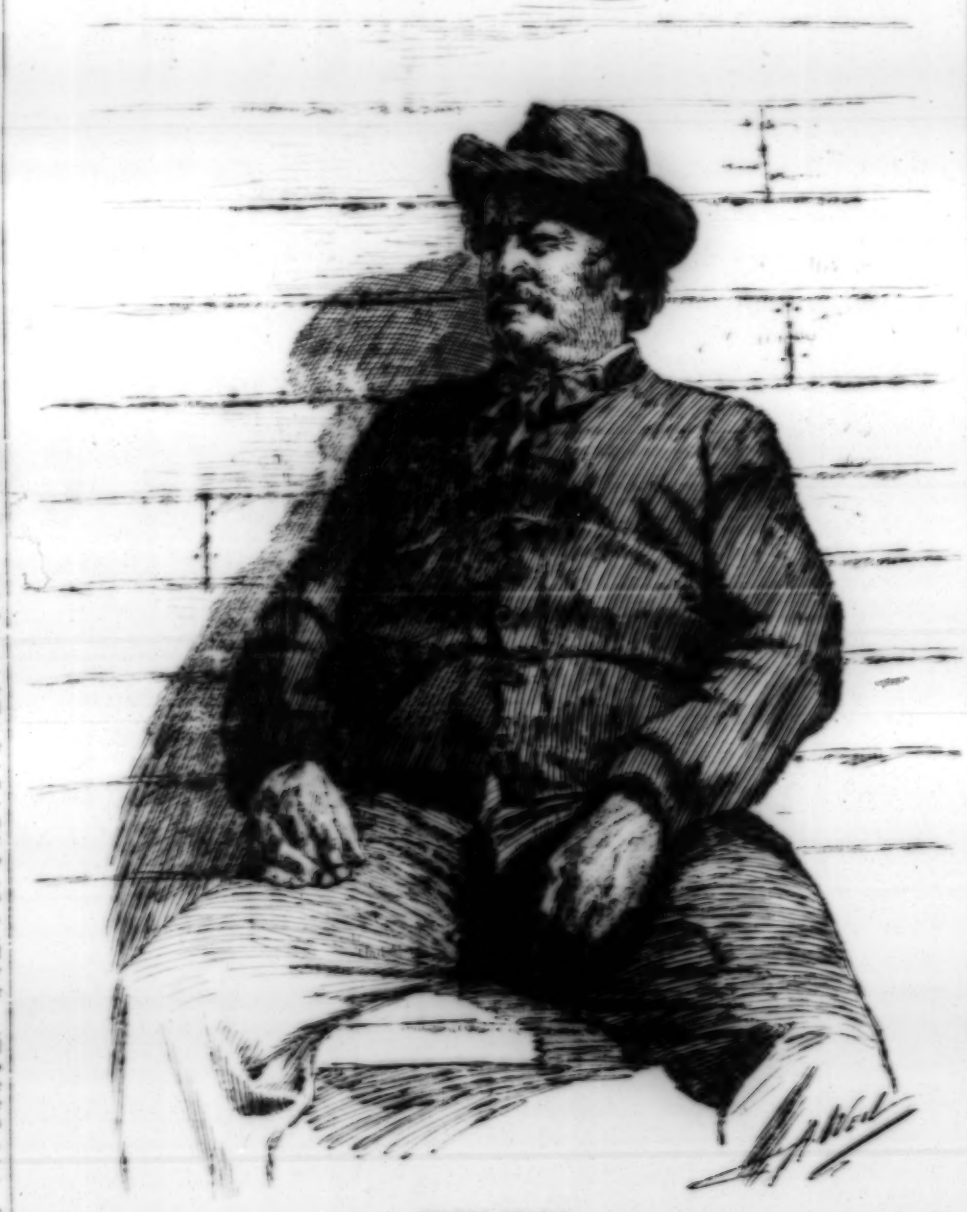
"A Harvard professor of English calls it a 'lyrical interlude.'"

"Well, I don't agree with him," said the old actor roughly. "Shakespeare knew his business. He is never extraneous or superficial."

Early Days in the English Provinces.

"Tell us something of your early days as an actor in England."

"I was born in Boston, Lincolnshire," said Milnes reflectively as he settled back back in his chair. "I went on the stage as a mere boy, acting in the theatres of the small country towns. Here is an old play bill of my first benefit. I was in my teens at the time and you can imagine how proud I was of the privilege. It was in the little Yorkshire village of Ludlow. In those days it was the custom for English actors to solicit patronage from the great people of the town, whenever they had a 'bespeak' or benefit. So one fine morning I marched off to the nobleman who resided near the village. He was the Earl of something or other—I have forgotten what. His nobility was at breakfast and rather than be disturbed he sent me three guineas. I was more than delighted. Next I went to the tavern keepers, and they permitted me to insert on my announcements the line: 'Under the Patronage of the Licensed Victuallers.' Last of all, I arranged my bill of fare. It happened that a notorious murderer whose crimes had excited all Yorkshire had just been captured and hung. So I thought it would be very apropos to produce at my benefit a play of the Jack Sheppard style with this murderer for the hero. Accordingly I fixed up a lurid concoction of melodramatic horrors, and on the following day, the place was plastered with posters announcing that 'a new



MILNES LEVICK.

and sensational play, showing the life, adventures and execution of James Bloomfield Rush would be performed at Mr. Milnes Levick's benefit.

"There was great consternation among the respectable tavern-keepers upon reading this announcement. They wanted to withdraw their patronage, and fairly boiled with righteous wrath at having lent their names to such an exhibition. The row and discussion caused tremendous excitement, resulting in a packed house on the eventful night. Country people poured in from all the neighboring towns, and we had to repeat the play several nights.

"The last scene showed Rush's execution. We had been doing such a poor business till then that we had no money to buy stage settings. I had to go to a pig-sty behind the theatre and wrench off some of the boards to build the scaffold for the last scene. It was a very shaky scaffold, and it queered the tragic catastrophe of the play. One of the characters was a crazy woman, Mad Florence, who was supposed to have been seduced by Rush early in life. She appeared in every scene tearing her hair and vowing vengeance against her betrayer. In the last scene of the execution, Rush bawls out melodramatically, 'When the bell strikes three, let me die.' Then the property man tolls a dinner bell and Mad Florence uttering a scream falls dead just as the rope is placed about Rush's neck. As luck would have it, the actress who played Mad Florence was a strapping big woman, and when she dropped dead on the first scaffolding, manufactured from the pig-sty, it callapsed with a crash. The poor woman went down screeching among the debris, and the murderer Rush, impersonated by myself, was swung into space with the rope tightly strung around his neck. If the curtain had not been promptly rung down, there would have been a bona fide hanging in the little theatre that night, and Milnes Levick would have been no more."

"Didn't you play the Lincolnshire circuit, Mr. Levick, when the Robertsons controlled it?" asked the reporter.

"Yes; I acted for them for twenty-one shillings a week and found my own costumes. Munificent pay, wasn't it? Yes, I remember the whole Robertson family very distinctly. Old Tom was manager, Betsy and Fanny used to take the money and look after the front of the house, while young Tom, afterward the famous playwright, was a gawky, awkward lump of a lout with bristling red hair. He didn't look much like an embryo dramatist, let me tell you. To look at him then you would have taken him for a natural. Yet he was gaining that knowledge of technique and the observation of life that made him the great author of Caste, and Ours, and Home and all the others of the famous Robertson school."

"Was Mrs. Kendal a child at that time?" asked the reporter.

"I was on the stage with Madge Robertson's mother the night before Madge was born. The mother was playing a tragedy heroine—I forget what the chara ter was; but I remember that her appearance was decidedly ludicrous. She tried to be as queenly as she could under the circumstances, but the pit thought that a woman in her delicate state had no business on the stage."

"Mrs. Kendal is said to have inherited Jewish blood from her mother's side?" said the interviewer.

"Quite possibly," said Milnes. "Betsy Robertson had a real Madame Mandelbaum look, now that you remind me of it. She did not act much. She took the money at the door—what little there was to take. The theatrical business in England was at a very low ebb in those days. One had to starve for art's sake.

"I remember one journey," continued the old man, absorbed in memories of the past, "when I walked thirty-six miles from Manchester to get an engagement. I had accomplished almost that entire distance on foot when I came to a little place called Cleobury. I was aching all over and so hungry and faint that I thought I was going to die. I crawled to the pump in the village square just at the break of day. It all comes back to me now as if it had happened yesterday. There was a tipsy constable at the pump trying to sober himself by sticking his head under the spout. I stood waiting to get a drink, and all of a sudden I toppled over in a faint. The constable carried me in his arms to the house of a cottager, and pounded on the door till the man and his wife came down and brought me in. They were poor people, but the milk of human kindness flowed strong in their veins. First they fed me. Then the woman came with a basin of water and bathed my feet—they were all covered with blisters. Then they made one of the farm servants who had been on a night journey get out of his bed and go and sleep in the barn. They put me to bed, and kept me there for two days.

"The first morning I was on my feet again I was sitting by the window, when one of the cottager's children came into the room crying. I picked the little one up, put it on my knee and kissed it. I chanced to turn around and saw that the cottager himself was watching me through a glass door. When I came to leave them I asked them what I had to pay, and the Yorkshireman answered, 'Never mind money, lad. Thou hast kissed my bairn.' That little episode is the sweetest memory in the life of Milnes Levick."

"How did you happen to come to America?" asked the interviewer.

"Business in England was so bad that I thought I couldn't do much worse in the new country. Twenty-one shillings a week was all I could get, and that was barely enough to keep the breath of life in me. Besides, I was young and hopeful and eager for adventure. I had saved up enough to take me across, and I landed in New York with one solitary guinea in my pocket. I walked Broadway hundreds of times before I got an engagement, just as young actors are walking it to-day, I presume."

At Barnum's Museum

"Where was your first engagement?"

"At Barnum's Museum. My money was all gone, when I happened to meet a lawyer named Bishop, who had a large acquaintanceship with theatrical people. He told me that the actor who had been playing George Harris in Uncle

HENRY J. DALY.

Tom's Cabin at Barnum's was off on a drunk, and if I applied for the part I would probably get it. He gave me a kind letter of introduction, and I hurried down to Barnum's, where there happened to be a matinee that day, as fast as I could go. It was snowing hard, and I had to wait at the stage door for C. W. Clarke, the stage manager. At last he arrived, and when I spoke to him he repulsed me brusquely. Then I fished out the letter from Bishop, and his manner changed toward me at once. He gave me the part of George Harris to see what I could do with it. I had played in various versions of Uncle Tom in England, so it was child's play for me to get the part up and appear in it that very night. From then on I never had much trouble securing an engagement."

"You were in the Booth's Theatre revival of Julius Caesar, were you not?"

"Yes, I played Caesar to E. L. Davenport's Brutus, Barrett's Cassius, and 'Fanny' Bangs' Antony. We used to have great fun with 'Fanny'—he was so effeminate and Miss Nancified. He would have his dresser wait for him in the wings to throw a shawl over his shoulders as soon as he came off from the forum scene. I used to mimic this careful egotism by putting a piece of tissue paper over my shoulder. But Bangs was impervious to ridicule, or rather he never knew when he was being 'guyed.'"

"What did you think of his Marc Antony?"

"It was picturesque, for he had a fine physique and a handsome face. But it was lacking in virility. Antony was a man, every inch of him, and 'Fanny' was—. But enough of this! You make me say more than I want to."

"You were with Mary Anderson at her debut at McAuley's?"

"Yes, I had that honor. I had been playing in a piece called Blanche of Brandywine, by a Mrs. Garretson of Philadelphia. It did not make any money, and McAuley suggested that I might do well with a Saturday night performance of Romeo and Juliet. There was a young girl, he said, who had great beauty and some social standing in Louisville who was fairly out of her head to get on the stage. As I had nothing to lose, I consented. I did not stay through the performance, for as soon as my Mercutio scenes were over I took a train to New York."

"And how did Mary Anderson impress you at that early stage of her career?"

"How did she impress me? Well, an amateur is never what you can call impressive. She had great beauty and equally great self-confidence—a pretty good combination for a beginner. But come" said the old man abruptly. "We've talked enough about the theatre. Come out to the barn and see my horse. He's a grandson of Ethan Allen, the famous trotter."

So a tour was made to the barn, where Milnes took great pleasure in pointing out the fine points of his beast. Then he was prevailed upon to sit for his picture and the MIRROR artist caught him in a most characteristic pose.

Milnes leads a quiet, cheerful life, interested in all that transpires in the big city near him but content with the simple pleasures of his farm and his home. Every Sunday C. W. Couldock comes to visit him for a quiet smoke and a bit of a chat about old times. They have been firm friends for two score of years.

Another of the Colony.

Near to Milnes lives a rotund and rubicund little man who used to make the Old Bowery pit scream with laughter. He is Edward W. Marston, and he lives with his wife and family on a snug little farm that has every outward mark of comfort and prosperity.

"Mr. Marston, I want you to tell me something about your days at the Old Bowery Theatre," said the interviewer.

"Humph!" said the old comedian.

"Don't talk too much, Marston," put in his wife. "Cut it short."

"Yes, my love," said Marston.

"No prologue, Marston."

"No, my dear."

"And no epilogue, Marston."

"Certainly not, pet. Come along, gentlemen," he added in a whisper. "Let's go out in the garden. We can talk more freely."

Squatted comfortably upon a bench in the sun, he said with peculiar unction: "Well, now, what do you want with me, anyhow? God bless me, if you expect I can tell you all the parts I've played, you're mistaken. At the Bowery I used to be on in two or three different pieces every night. One night it would be Sir Harcourt Courtley and Paul Pry and the next Peter Wilkins and Aminidab Sleek, with one of Madison Morton's or T. E. Williams' farces to bring the performance to an end. Those were days when an actor had to sit up nights studying long parts. For an actual fact, I acted one week in twenty-one different plays."

"That seems incredible."

"Fact just the same. It was an exceptionally hard week, because there was an extra benefit performance when four plays were put on to make an attractive bill."

"Did you originate any parts in well-known plays?"

"Well, no. The Bowery Theatre had a repertoire of well tried pieces that were favorites with the pit. There was a pit in those days, you know, and it used to be jammed every night. The pittes liked the plays that they knew by heart. They almost anticipated the funny lines with their laughter and the stirring lines with their applause. But woe betide the actor who stumbled on those lines. A *faux pas* would

bring a storm of hisses upon the poor chap's head. The pit spoke its mind freely and openly. Nowadays the gallery gods are so far from the stage that there isn't that pleasant bond of sympathy that used to exist between the pit and its idols."

"Didn't you play Passepartout in the original production of Around the World in Eighty Days?"

"Oh, to be sure. That was a production for you, too! Three elephants, a ballet and a good cast! Kiralfy's revival, some years afterward, couldn't hold a candle to the way the old piece was done at the Bowery."

"Did Freligh manage the house at that time?"

"Yes, he was a co-partner and he made a mint of money. If he hadn't been such a prodigal he would have died a very rich man. But instead he died a pauper. Nothing was too wild or extravagant for him. One of his whims was to ask somebody in the company out for a drink, and then keep him drinking till he wouldn't be able to go on. Of course, this bill would have to be changed at the last moment or else some raw understudy would be shoved on to mumble through the lines. Freligh thought it was the best joke in the world to play that little prank. The stage manager under Freligh's regimé was N. B. Clarke, and he was kept on pins and needles all the time. One day Freligh tried it on me.

"'Come and have a glass of sherry, Marston,' he said. I accepted the treat, and after a few more drinks he said, 'Never mind about the theatre to-night. Let's stay and make a night of it.' Now, I had fat parts in the three plays of the evening, and I couldn't possibly stay with Freligh. I knew better than refuse him, however, so I said, 'With all my heart and soul. But by Gad! Clarke will be crazy when I don't show up.'

"'Oh, damn Clarke!' said Freligh. I like nothing better than to put him in a bad box.' So I pretended to be immensely tickled, and we started in to have a good time. While we were drinking, Freligh spied a friend that he wanted to talk to. As soon as his back was turned I edged to the door and fled at full speed to the theatre just in time to go in the first piece.

"Before the performance was over, Freligh dropped in and we stared at each other for full a minute. 'Where did you go to, Marston?' he said drily. 'To my night's work,' I answered, 'to earn my salary.' Then I repeated in an abstract way the little ballad beginning, 'Will you walk into my parlor? said the spider to the fly.' Freligh burst out laughing, and after the performance we had a little punch together. But he never tried again to wean me from the path of duty."

Marston's wife has had an almost equally varied experience. She is Rose France, daughter of Robert France, the English actor. She made her debut as a coryphee in the Ravel's pantomime of The Red Gnome, and this early training is evidenced to-day in her graceful carriage. Although well on in years, she has a vivacity of manner that is astonishing.

After her appearance in the ballet, she drifted into the legitimate, where she did excellent work in the stock companies of Wallack, Laura Keene, and the Winter Garden in this city, and at Mrs. John Drew's Arch Street Theatre in Philadelphia.

Marston and his wife are happy in the company of their children and children's children. Their farm is a valuable piece of property. Building speculators have tried to induce them to sell, but they are strongly attached to the old place and hope to end their days there.

A Recluse.

Between Milnes Levick's place and the Marston farm stands a small wooden house which is known in the neighborhood as a sort of "house of mystery." No one is ever seen coming out of it or entering it. It is the home of Henry J. Daly, the original Hardress Cregan in the first production of The Colleen Bawn at Laura Keene's Theatre, March 29, 1860.

He is now over seventy years old and he leads the life of a hermit. The people of the neighborhood regard him with almost superstitious awe. He has the guardianship of an insane sister, with whom he lives alone. It is feared that his awful charge has affected him, too. At times he is suddenly met with by some neighbor, clad in the severe garb of a priest, with head erect and face clean-shaven. More often he is seen at night wearing a long freize overcoat and a slouch hat pulled over his eyes. In this guise he is always found with a heavy gray beard. Thus he was finally discovered by THE MIRROR artist, but no word would he speak by any means of persuasion.

Daly was a fine actor in his day. He was leading juvenile at Laura Keene's in the most prosperous period of the life of that theatre. Before that he had been leading man with Edwin Forrest, and after that he acted with Fechter, with whom he did his most brilliant work.

After a season in the Boston Museum stock he relinquished the stage to assume the guardianship of his unfortunate sister. Since then, twenty years ago, his life has been a blank, and if his house had been built on the bleak Wuthering Heights of the Bronte imagination, it could not be further estranged from the habitations of the rest of mankind.

Sad ending, this, for an actor who in his youth gave every promise of future noble accomplishment. Truly the saying of the preacher, Vanitas Vanitatum, seems to apply with double significance to the bubble hollowness of stage glory.

T. W.

EDWARD W. MARSTON.

MR. MARSTON AND HIS CHICKENS.

A VETERAN'S VIEWS AND REMINISCENCES.

The veteran John Jack returned to this city last week. He has been with Joseph Jefferson, playing Derrick von Beakman in Rip Van Winkle, and will rejoin that actor to play the same part on his Spring tour.

"Realism is taking the life out of acting nowadays," said Mr. Jack in conversation with a MIRROR reporter. "The actors themselves seem to become a perfunctory part of the performance. They are not compelled to excite and arouse the imagination of the audience as in a poetic or romantic play. The climaxes are worked up without any effort whatever on the part of the actors, and the fire engine with real horses brings the curtain down to greater enthusiasm than a finished and beautiful piece of imaginative acting could possibly excite."

"There are soon to be two revivals of Henry IV. in New York," said the reporter. "Will you tell me something about Hackett's Falstaff?"

"I ought to be able to," replied Mr. Jack, "for when I was with Hackett I acted every character in the play except Hotspur and Prince Hal. I made my first appearance on the stage with Hackett at the Walnut Street Theatre, Philadelphia, in 1852, playing the Messenger sent by Henry to Hotspur."

"What is your critical estimate of Hackett's Falstaff?"

"It was an excellent performance, patterned after the Falstaff of the great Dowton, whom Hackett had often seen in London. It lacked unctuousness, though it was scholarly and careful. Hackett had been an amateur actor of Shakespearean characters, when, failing in business, he determined to enter the professional ranks. He was always more or less of a *dilletante*. One missed the sure touch of the trained actor. His early business experience had done him no harm, for by the shrewdest managerial tactics he came to be recognized as the ideal of the Fat Knight. He was one of the earliest representatives of the character of Rip Van Winkle, and he was also successful in a play called The Kentuckian. Before long, however, he determined to stick to Falstaff altogether, and appeared alternately in The Merry Wives of Windsor and in Henry IV. Being the only Falstaff before the public, and a very excellent one, he naturally became identified with the part. So he went about the country 'larding the lean earth' to the mutual satisfaction of himself and his audiences."

"What other Falstaff have you seen, Mr. Jack?"

"Oh, plenty of them. Burton, Gilbert, Barry Sullivan, J. H. Anderson and Charles W. Bass all gave perfunctory performances of the past. Bass was the best. He was much more unctuous than Hackett, but not so intelligent. Falstaff is, in my opinion, the most difficult character in the whole range of Shakesperean creation. It is the one part that, curiously enough, does not depend upon the individual conception and execution of the actor but entirely upon his sense of stage mechanics. That surprises you, eh? Well, I'll try to be more specific. Falstaff usually figures in a group, doesn't he? Well, the actor who personates Falstaff must know how to lift himself out and above the rest of the people on the stage with him. And he must do this without effort. He must be master of the ways and means to absorb the whole stage picture and yet seem a mere integral part of it. This requires the most subtle art, for it is a purely mechanical accomplishment. I have seen actors who understood the character thoroughly and who were fitted for it in every personal way, yet when they came to act it they were lost. Burton built high hopes on his success with it and could not understand why he did not succeed better. The others, too, suffered keen disappointment at their small measure of success. So they soon dropped it from their repertoire because of the disappointment that invariably followed each attempt."

"You are known as an excellent Falstaff, Mr. Jack. How long have you played the part?"

"On and off, since April, 1869, where I made my first appearance as Sir John at the Broadway. My wife, Annie Firmin, was also in the cast. One of the dramatic short comings of the play is the entire absence of female interest. To be sure there is Hotspur's wife, but she figures only slightly in the play. My Wife, therefore, conceived the notion of herself playing Prince Hal and was highly successful in the undertaking. Together we have produced the play in all parts of the world. In the English provinces—the civil service countries, we met with especial encouragement. There we found alert audiences composed entirely of Shakespearean students who knew the play by heart, who would afterwards take me to their clubs and their homes and discuss the play with me. An artist could not ask for more sympathetic appreciation."

"Tell me something about your early career, Mr. Jack."

"Oh, dear me. That's a long story. Well, I was sixteen when I went on at the Walnut Street, in Philadelphia. Peter Richings, father of Caroline Richings, was stage manager, and a brainy, scholarly man. In the company were C. W. Couldock, George Jordan, William Chapman, John E. McDonough, Kate Weyms, Mrs. D. P. Bowers and the Gougenheim sisters. During that season Forrest, Hackett, Gustavus Brooks, Julia Dean Haynes, Eliza Logan, and Matilda Heron played star engagements there. The following season I went to the Chestnut Street Theatre where the company included John Gilbert, Joseph Jefferson, John Sleeper Clarke, and Lizzie Weston Davenport, Agnes Robertson, and Charles W. Burke played star engagements. Burke was one of the greatest dramatic geniuses that this country has ever seen. He could convulse his audience to laughter one minute and force them to tears the next. John E. Owens' Solon Shingle was Burke's Solon Shingle minus the pathos, and Joseph Jefferson's Rip Van Winkle owes a great deal to Burke's performance of the part. Joe was Burke's cousin, you know. I remember they played alternate scenes of Diggon in The Spectre Bridegroom. The family likeness of the two was startling. It was a case of the two dromies. In the last scene Joe and Charles appeared together. Joe, who was the shorter, had to stand on his tiptoes, and Charles, who was six feet high, had to hunch himself down. The audience roared.

"In 1856 I was in the Richmond stock playing first old men. The company included Jefferson, Edwin Adams, George C. Boniface, Sam Chester, Theodore Hamilton, Mary Devlin (afterwards Mrs. Booth) and Mrs. Joseph Jefferson. Edwin Booth played his first star engagement here just as his father had done years before.

"From Richmond I went to St. Louis, playing Henry VIII. to Charlotte Cushman's Queen Catherine. I played the same part in her last New York engagement at Booth's Theatre. The next few years I acted in Philadelphia under Mrs. D. P. Bowers, and in St. Louis and New Orleans, where Booth produced a play written for him, called Thomas à Becket. I played the title-role, and Booth chose the character of Henry II. as he thought he saw a chance to present another phase of his Richard the Third. Becket was much the better part, and when Booth ended the engagement he presented me with the manuscript and all rights to produce it. Just at this time Fort Sumter was fired on, and I entered the Union forces as second lieutenant in the Pennsylvania Reserves. I was in the battles of Gainesville, before Richmond and in the Second Battle of Bull Run, where I was seriously wounded. While lying in the Philadelphia hospital I received my promotion to the rank of captain 'for gallant and meritorious service,' so the order read. While recovering from my wound I did guard duty in Philadelphia, putting down riots and prosecuting the draft.

"After the war I returned to my first love, the stage. I acted a while in Mobile, and then went to New York, where I opened at the Broadway Theatre, managed by George Wood and Ramey Williams. At the close of that season I went starring as Falstaff, which character I have acted almost exclusively ever since."

Mr. Jack recently met with a great sorrow in the death of his sixteen year-old son, Arthur. The boy was remarkably precocious and had already given evidence of the clear possession of literary instinct.

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UNDER THE BLACK FLAG.

The Ethel Tucker company is pirating La Belle Marie in Canada under the title of The Frenchwoman.

Sutherland and Ewald's "combination" are pirating Trilby, The Lost Paradise, Shore Acres, Too Much Johnson, Jane, The Black Flag, and other plays in the Northwest.

Carl C. Doty, called on the bills "the talented young American actor," although he is not known legitimately to fame, is pirating in the West, using Blue Jeans and other plays.

The Paragon Theatre company is pirating The Old Homestead.

The Moore and Livingston company are pirating Trilby, The Charity Ball, and other plays.

A person named A. F. Helm, of Lexington, Ky., sends out circulars to various theatrical managers to whom he offers to dispose of stolen plays. Helm must be a graduate of the establishment of the Chicago Manuscript company. The passage of the bill now pending in Congress will make short work of such persons.

Alice Byno, under the management of Charles D. Hammond, is pirating in a wholesale way in Indiana. She announces on her letters sent to managers a repertoire of thirty-one plays, most of which she has no right to present. Among them are Divorce, Forgiven, Esmeralda, Hazel Kirke, My Partner, The Danites, The Lost Paradise, Colonel Sellers, A Mountain Pink, and Young Mrs. Winthrop. Managers who deal with this woman or her manager ought to be shunned by all honest attractions.

Della Pringle, who is described by LaCrosse and other Western papers as "a sombretta (sic) who cannot be classed with the average cheap-price companies, as she engages better actors and aims to give the people better and more pleasing entertainments than attractions of this character usually present," is playing Jane and other copyrighted plays to ten cent admissions.

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